

AMERICAN
AND
EUROPEAN
ART
10 | 17 | 2019



HINDMAN



AMERICAN AND EUROPEAN ART

Thursday October 17 | 10AM CT
Chicago | Live + Online

PREVIEW

FRIDAY OCTOBER 11 | 10AM – 5PM

SATURDAY OCTOBER 12 | 10AM – 3PM

SUNDAY OCTOBER 13 | 12PM – 4PM

MONDAY OCTOBER 14 | 10AM – 5PM

TUESDAY OCTOBER 15 | 10AM – 5PM

WEDNESDAY OCTOBER 16 | 10AM – 5PM

AUCTION

THURSDAY OCTOBER 17 | 10AM CT

EUROPEAN ART LOTS 1 – 66

AMERICAN ART LOTS 67 – 105

PROPERTY FROM THE COLLECTION
OF MAKER'S MARK DISTILLERY,
LORETTO, KENTUCKY LOTS 106 – 117

PROPERTY PICK UP HOURS

MONDAY – FRIDAY | 9:00AM – 4:30PM

All property must be picked up within seven business days
per our Conditions of Sale.

Lots marked with an asterisk (*) are tax exempt as permitted by law.

VIEW THE COMPLETE CATALOGUE AT [HINDMANAUCTIONS.COM](https://www.hindmanauctions.com)

Photography
Jason Mitchell
Zoë Bare

Cover
Lot 109 | Thomas Hart Benton (American, 1889-1975)
Whiskey Going into the Rackhouse to Age
or *Whiskey Barrels*, 1945, oil-tempera on board

Inside Front Cover
Lot 67 | Jasper Francis Cropsey (American, 1823-1900)
Autumn View, Greenwood Lake, 1888, oil on canvas

Inside Back Cover
Lot 30 | Jean Dufy (French, 1888-1964)
Sevilla, oil on canvas

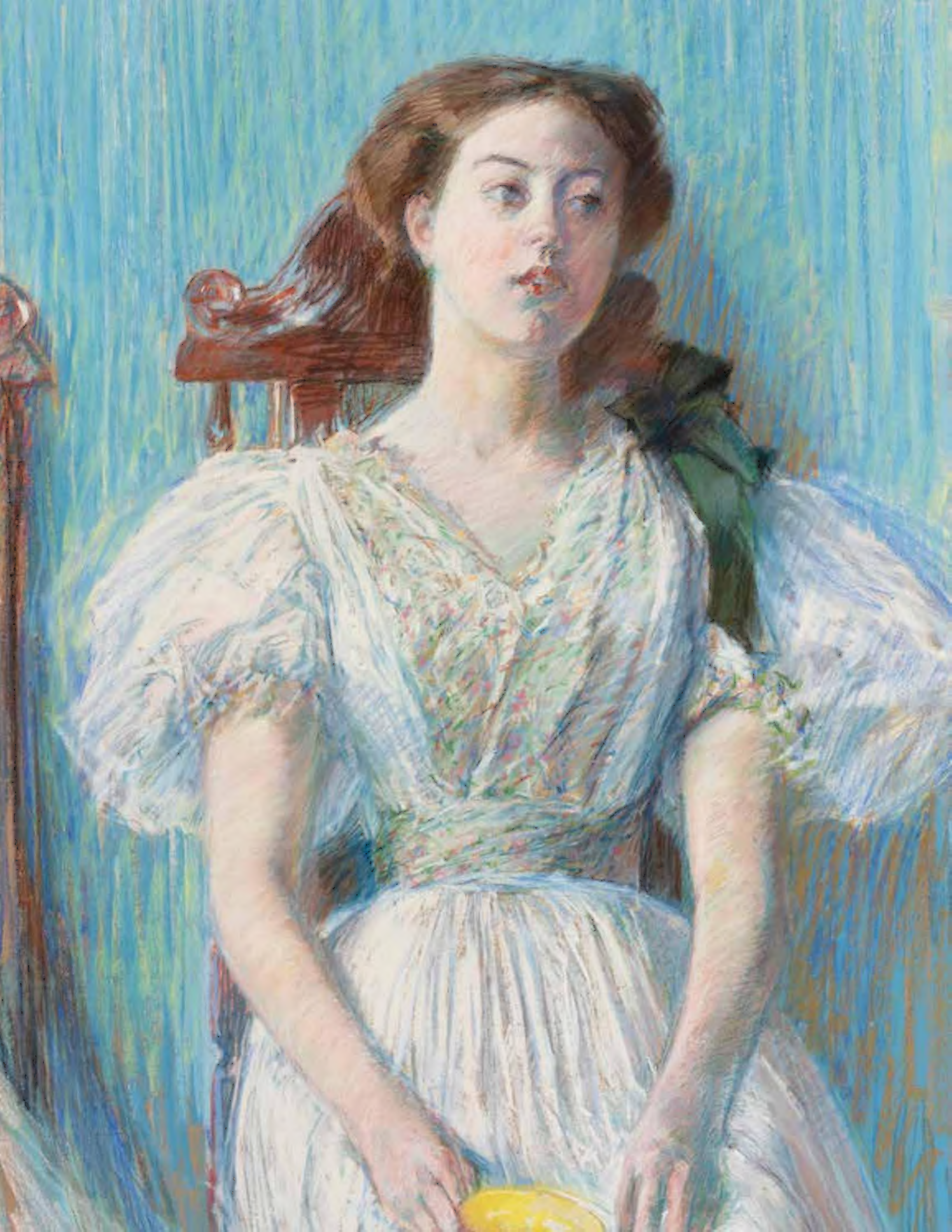
Back Cover
Lots 106 – 117 | Property from the Collection
of Maker's Mark Distillery, Loretto, Kentucky

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Lot 73 | Childe Hassam (American, 1859-1935)
Portrait of Ethel Moore, 1892, pastel on canvas



FERN CORPES



PROPERTY FROM THE COLLECTIONS OF

COLLEEN KELLEY, WILLOWBROOK, ILLINOIS
DR. JOHN HANSMAN, FORT MADISON, IOWA
GUNTIS LAUZUMS, BELGIUM, WISCONSIN
JAMES FLYNN AND BILL WILEY, CHICAGO, ILLINOIS
MAKER'S MARK DISTILLERY, LORETTO, KENTUCKY
SHARON NEWTON, NAPLES, FLORIDA
TONY FLORIAN, SPRINGFIELD, ILLINOIS

PROPERTY FROM THE ESTATES AND TRUSTS OF

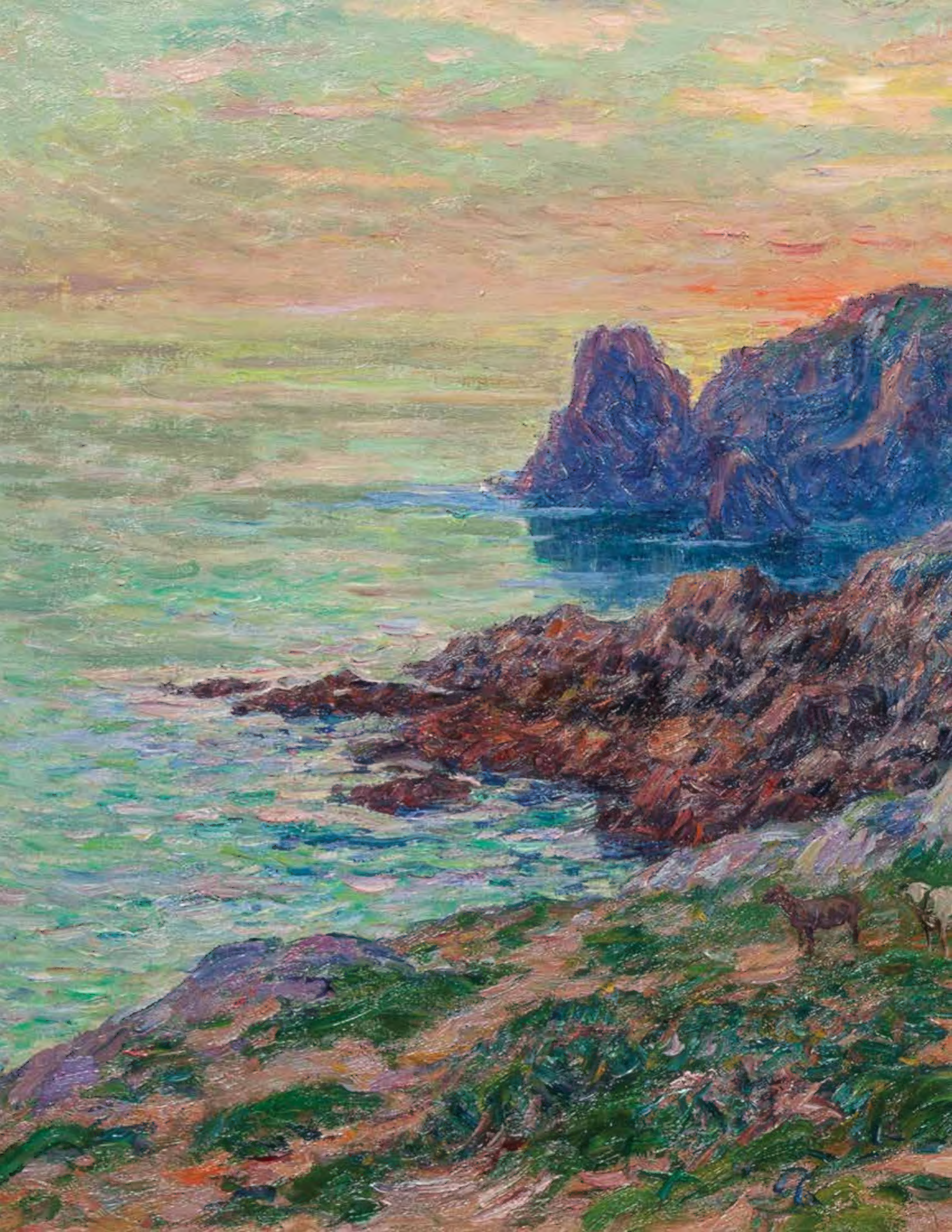
JACQUELINE MACOMBER, FOX POINT, WISCONSIN
RUTH K. FLOWER, WINNETKA, ILLINOIS
STANLEY MICHAEL MEYLER, EVANSTON, ILLINOIS
THE FOX COLLECTION, ELM GROVE, WISCONSIN
THE HELEN SIMONS TRUST, CHICAGO, ILLINOIS

PROPERTY SOLD TO BENEFIT

THE BOCA RATON MUSEUM OF ART ACQUISITIONS FUND

Opposite

Lot 87 | Fern Isabel Coppedge (American, 1883-1951)
Winter Landscape, oil on canvas





EUROPEAN ART

LOTS 1 – 66

Opposite
Lot 34 | Henry Moret (French, 1856-1913)
L'île de Ouessant, le soir, 1908, oil on canvas



1

1

George Romney
(BRITISH, 1734-1802)

Portrait of William Baldwin, M.P., 1778

oil on canvas
30 x 25 inches.
Property from the Estate of a Gentleman

We would like to thank Mr. Alex Kidson for his assistance
researching this lot.

Provenance:
The Leger Galleries Ltd., London, 1968

Literature:
Kidson, Alex, *George Romney: A Complete Catalogue of His Paintings*,
New Haven: Yale University Press, 2015, no. 45, vol. 1, p. 48

\$8,000-\$12,000

*2

Richard Livesay
(BRITISH, 1753-1823)

Untitled (Portrait of a Youth in a Red Coat)

oil on panel
9 1/4 x 7 1/4 inches.
Property from a Private Collection, Seattle, Washington

Provenance:
Thomas Agnew & Sons, Ltd., London

\$2,000-\$4,000



2



3

3

Philip Hutchins Rogers
(BRITISH, 1794-1853)

Untitled (Overlooking the Harbor), 1835

oil on canvas
signed *P.H. Rogers* and dated (lower right)
18 x 24 inches.

Provenance:
Thomas Agnew & Sons, Ltd., London

\$1,000-\$1,500

*4

Thomas Luny
(BRITISH, 1759-1837)

Three Ships in Rough Seas, 1805

oil on canvas
signed *Luny* and dated (lower left)
33 x 22 inches.
Property from the Estate of Ruth K. Flower,
Winnetka, Illinois

\$6,000-\$8,000

*5

Thomas Luny
(BRITISH, 1759-1837)

Two Ships in Rough Seas, 1805

oil on canvas
signed *T. Luny* and dated (lower left)
33 x 22 inches.
Property from the Estate of Ruth K. Flower,
Winnetka, Illinois

\$6,000-\$8,000



4



5



6



7



7A

6

Jean-Henri-Alexandre Pernet
(FRENCH, 1763-C.1791)

Coastal Scene with Classical Buildings

ink and watercolor on paper
signed *Pernet* (lower right)
12 1/2 x 19 3/4 inches.

Provenance:
Hill-Stone, Inc., New York
acquired from the above in 1986

\$1,500-\$2,000

7

Eugène Louis Gabriel Isabey
(FRENCH, 1803-1886)

The Papal Visit

oil on canvas
13 x 16 inches.

Provenance:
The Closson Galleries, Cincinnati, Ohio

\$2,000-\$4,000

7A

Kasparus Karsen
(DUTCH, 1810-1896)

Bruges, the Cathedral on the River,
1847

oil on canvas
signed *K. Karsen* and dated (lower right)
35 x 47 1/2 inches.

Provenance:
MacConnal-Mason Fine Paintings, London

\$5,000-\$7,000



8

8

Charles Green
(BRITISH, 1840-1898)

Come In, 1877

oil on canvas

signed C. Green and dated (lower left);
titled (verso)
18 1/4 x 14 1/4 inches.

Exhibited:
London, Royal Academy, 1877,
Gallery III, no. 234

\$4,000-\$6,000

Johann Georg Meyer von Bremen
(GERMAN, 1813-1886)

Adoring the Baby, 1874

oil on panel
signed and inscribed *Meyer von Bremen Berlin*
and dated (lower right)
19 1/4 x 15 1/4 inches.

\$10,000-\$15,000





11

10

Felip Masó de Falp
(SPANISH, 1851-1929)

The Fortune Teller, 1870

oil on board
signed and inscribed *F. Masó Paris*
and dated (lower left)
20 1/2 x 25 1/2 inches.

\$2,000-\$4,000

11

Frederick Arthur Bridgman
(AMERICAN, 1857-1928)

Women Near the Sidi Abderrahman,
c.1880-90

oil on canvas
signed *F.A. Bridgman* (lower left)
31 3/4 x 23 1/2 inches.

Provenance:
Private Collection, France
Sold: Millon & Associés, Paris, May 19, 2014,
sale 1280, lot 214
Gladwell & Patterson Gallery, London

\$20,000-\$30,000

11A

Antoine Monnoyer
(FRENCH, 1670-1747)

Still Life of Flowers in a Gilt Vase
on a Stone Pedestal

oil on canvas
39 3/4 x 31 3/4 inches.

Provenance:
MacConnal-Mason Fine Paintings, London
\$5,000-\$7,000



10



11A



12



13



13A

12

Henry Dawson
(BRITISH, 1811-1878)

Untitled (The Country Lane)

oil on canvas
signed *H Dawson* (lower left)
24 1/4 x 36 inches.

\$2,000-\$4,000

13

Charles-Émile Jacque
(FRENCH, 1813-1894)

Barbizon Landscape

oil on board
signed *Ch. Jacque* (lower left)
14 x 20 inches.

\$3,000-\$5,000

13A

William Shayer, Sr.
(BRITISH, 1787-1879)

Home from Market
and *The Wayside Chat*
(a pair of works)

oil on panel
signed *W Shayer* (lower right)
14 x 11 1/4 inches (each).

Provenance:
MacConnal-Mason Fine Paintings, London

\$3,000-\$5,000



14



15



16

14

Alfred Fontville de Bréanski, Jr.
(BRITISH, 1877-1957)

*Autumn Evening in the Valley
of the Llugwy, North Wales*

oil on canvas
signed *A de Breanski Jr.* (lower right);
signed and titled (verso)
24 x 36 1/2 inches.

Provenance:
Nagel Antiques, Hallandale Beach, Florida

\$2,000-\$4,000

*15

Alfred Fontville de Bréanski, Jr.
(BRITISH, 1877-1957)

Derwentwater

oil on board
signed *A de Bréanski, Jr.* (lower left);
24 x 36 inches.
Property from the Collection of
Dr. John Hansman, Fort Madison, Iowa

Provenance:
Marshall Fields Galleries, Chicago

\$2,000-\$4,000

16

Benjamin Williams Leader
(BRITISH, 1831-1923)

Untitled (Herding Sheep), 1891

oil on canvas
signed *B. W. Leader* and dated (lower left)
14 x 21 inches.
Property from a Private Collection,
Chicago, Illinois

Provenance:
The Antiquarians Building, Chicago

\$2,000-\$4,000

17

Andrei Nikolaevich Shilder
(RUSSIAN, 1861 - 1919)

Landscape with Stream, 1918

oil on canvas
signed in Cyrillic and dated (lower left)
27 3/4 x 42 inches.

\$30,000-\$50,000



17



17A

17A

Edward Killingworth Johnson, R.W.S.
(BRITISH, 1825-1923)

The Pet, c. 1870

watercolor on paper
signed *E.K. Johnson* (lower left)
28 x 17 1/4 inches.

Provenance:
Richard Hagen Fine Paintings, Broadway,
The Cotswolds

\$3,000-\$5,000

18

Georges Laugée
(FRENCH, 1853-1937)

Untitled (The Wheat Harvest)

oil on canvas
signed *Georges Laugée* (lower right)
24 x 18 inches.

\$2,000-\$4,000



18



19

*19

Henri Farre
(FRENCH, 1871-1934)

Portrait of Mother Farre, 1933

oil on canvas
signed *H. Farre* and dated (lower right)
65 x 77 inches.
Property from the Collection of
James Flynn and Bill Wiley, Chicago, Illinois

\$6,000-\$8,000

20

Algot Wilhelm Kåge
(SWEDISH, 1889-1960)

Jenny Hasselquist, 1933

oil on canvas laid to board
initialed W.K. and dated (lower right)
20 1/2 x 16 3/4 inches.

Provenance:
Gallery of the Masters, Inc.,
St. Louis, Missouri

\$2,000-\$4,000



20





22

21

Gyula Tornai
(HUNGARIAN, 1861-1928)

Portrait of a Girl, 1892

oil on canvas
signed *Tornai GY* and dated (lower left)
78 x 38 1/2 inches.

\$8,000-\$12,000

22

Bernard Boutet de Monvel
(FRENCH, 1881-1949)

Portrait de Miss Holmes

oil on canvas
signed *Bernard B. de Monvel*
(lower left)
27 x 13 inches.

We would like to thank
Stéphane-Jacques Addade
for kindly authenticating this lot.

\$7,000-\$9,000



23

23

Jacques Villon
(FRENCH, 1875-1963)

La figure étendu, 1929

oil on canvas
signed *Jacques Villon* and dated (lower left)
19 1/2 x 24 inches.

Provenance:
Gallery of the Masters, Inc., St. Louis, Missouri

\$8,000-\$12,000

*24

Kees van Dongen
(DUTCH/FRENCH, 1877-1968)

Le marché, rue Lepic, Paris

ink and watercolor on paper
initialed V.D. (lower right)
10 3/4 x 17 3/4 inches.
Property from the Estate of Stanley Michael Meyler,
Evanston, Illinois

This work is recorded in the archives pertaining to
the Wildenstein Institute's *catalogue raisonné de
l'oeuvre de Kees van Dongen*.

Provenance:
Duhamel Fine Art, Paris

\$20,000-\$30,000



24

24A

Henri Edmond Cross
(FRENCH, 1856 - 1910)

Pins au bord de la mer, 1909

watercolor on paper
signed *Henri Edmond Cross* and dated (lower left)
9 x 12 ½ inches.

Provenance:

Sold: Phillips London, Impressionist and Modern Paintings,
Drawings, Watercolors and Sculpture, June 27, 1988, Lot 88

Sold: Sotheby's London, Impressionist and Modern Paintings,
Drawings, Watercolors, October 25, 1989, Lot 8

Jill Newhouse, New York

Private Collection, Utah

Private Collection, Boston

\$15,000 - \$25,000



24A



25

*25

Salvador Dalí
(SPANISH, 1904-1989)

Sketches of Classical Figures, 1939

ink on paper
signed *Salvador Dalí* and dated (lower center)
10 x 16 1/4 inches.
Property from the Estate of Stanley Michael Meyler, Evanston, Illinois

This lot is accompanied by a certificate from the Archives Descharnes
and was kindly authenticated by Bruce Hochman OS.

Provenance:
Duhamel Fine Art, Paris

Exhibited:
Accommodations of Desire: Surrealist Works on Paper Collected by Julien Levy, no. 25,
traveling exhibition organized by Curatorial Assistance, Inc., Palmer Museum of Art,
Pennsylvania State University, September 14 - December 5, 2004;
McMullen Museum of Art, Boston College, January 16 - March 27, 2005;
Crocker Art Museum, Sacramento, July 9 - September 11, 2005;
Knoxville Museum of Art, Knoxville, September 30 - November 27, 2005;
Portland Museum of Art, Portland, Oregon, January 18 - March 19, 2006.

\$40,000-\$60,000



27

26

Camille Pissarro
(DANISH/FRENCH, 1830-1903)

Studies of Hens and Baskets

graphite on paper
initialed *C.P.* (lower center)
5 x 7 1/2 1/2 inches.

Dr. Joachim Pissarro will include this work in his forthcoming *Catalogue Raisonné* of drawings by Camille Pissarro.

Provenance:
Masters Gallery, Glencoe, Illinois

\$2,000-\$4,000

*27

Camille Pissarro
(DANISH/FRENCH, 1830-1903)

Paysage, c. 1880

watercolor on paper laid to canvas
initialed *CP* (lower right)
9 x 11 1/2 inches.

Property from the Estate of Stanley Michael Meyler,
Evanston, Illinois

Dr. Joachim Pissarro will include this work in his forthcoming *Catalogue Raisonné* of drawings by Camille Pissarro.

Provenance:
Sold: Sotheby's Arcade Auctions, New York, Sale 1529,
Impressionist, Modern and Contemporary Paintings,
Drawings, and Sculpture, February 7, 1996, lot 7
Private Collection, Canada
Sold: Artnet Auctions, October 18, 2011, lot 56031

\$20,000-\$30,000

*28

Paul-Émile Pissarro
(FRENCH, 1884-1972)

L'Eglise du Bo

oil on canvas
signed *Paulémile Pissarro* (lower left); titled (verso)
16 1/4 x 13 1/4 inches.
Property from the Estate of Jacqueline Macomber,
Fox Point, Wisconsin

This work has been examined on a photographic
basis by Lélia Pissarro and is recorded in the
archives of Stern Pissarro Gallery Limited, London.

Provenance:
Wally Findlay Galleries, Chicago

\$4,000-\$6,000



26



28



29

29

André Lhote
(FRENCH, 1885-1962)

Dans les pyrénées

pencil and watercolor on paper
signed A. Lhote (lower right)
9 3/4 x 13 1/2 inches.

We would like to thank Mme. Dominique Bermann Martin
for confirming the authenticity of this lot.

Provenance:
G. Pauli Collection, Stockholm
Gummesons Konsthall, Stockholm
NYBRO Galleriet, Stockholm
Gallery of the Masters, Inc., St. Louis, Missouri

Exhibited:
Stockholm, Gummesons Konsthall, *André Lhote,*
exposition de tebleaux, aquarelles et dessins,
April 16-May 2, 1920, no. 20

\$3,000-\$5,000

30

Jean Dufy
(FRENCH, 1888-1964)

Sevilla

oil on canvas
signed Jean Dufy, and titled (lower right)
21 3/4 x 13 inches.

Provenance:
Gallery of the Masters, Inc., St. Louis, Missouri

Literature:
Bailly, Jacques, *Jean Dufy: catalogue raisonné*
de l'oeuvre, Paris, 2002, B.700, p. 349

\$20,000-\$30,000





31

***31**

Pierre-Auguste Renoir
(FRENCH, 1841-1919)

Bord de mer Méditerranée,
c. 1900

gouache, watercolor and ink on paper
initialed R (lower left)
6 x 12 inches.

Property from the Estate of
Stanley Michael Meyler, Evanston, Illinois

This work is recorded in the
François Daulte archives of the
Wildenstein Institute.

Provenance:
Andipa Gallery, London

\$50,000-\$70,000

***32**

George Grosz
(GERMAN/AMERICAN, 1893-1959)

Midday - Cos Cob

watercolor and pencil on paper
15 1/2 x 19 1/4 inches.
Property from the Estate of
Stanley Michael Meyler, Evanston, Illinois

Provenance:
Sold: Christie's New York,
30 November 1988, lot 396
Spanierman Gallery, LLC, New York

\$4,000-\$6,000

33

Yvonne Canu
(FRENCH, 1921-2008)

Clair de lune

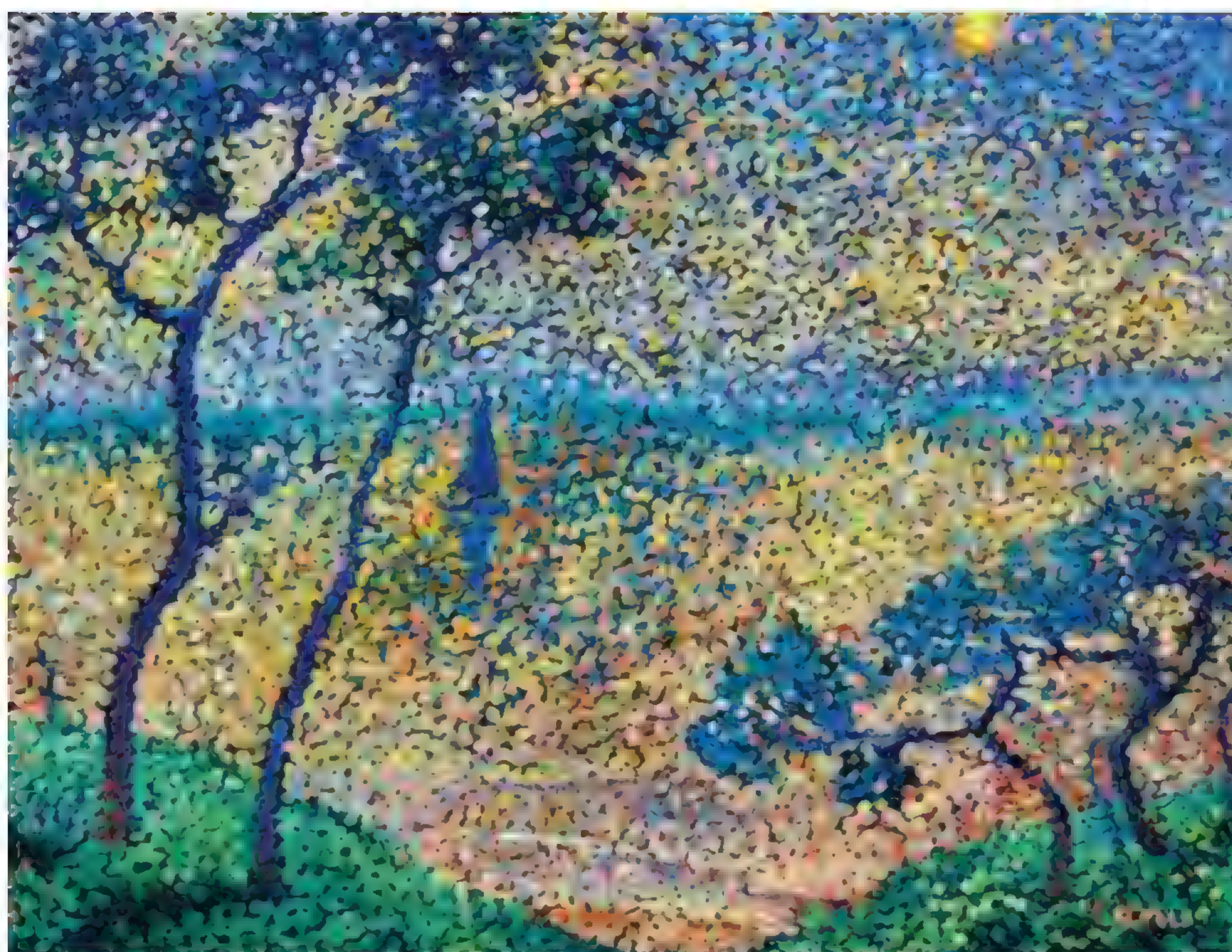
oil on canvas
signed *Canu* (lower right);
signed and titled (verso)
10 3/4 x 13 3/4 inches.

Provenance:
Wally Findlay Galleries, Chicago

\$4,000-\$6,000



32



33

34

Henry Moret
(FRENCH, 1856-1913)

L'île de Ouessant, le soir, 1908

oil on canvas
signed *Henry Moret* and dated (lower right)
21 1/2 x 28 3/4 inches.

This work will be included in the forthcoming catalogue raisonné being prepared by Jean-Yves Rolland.

Provenance:
Galerie Durand-Ruel, Paris
Arthur Tooth & Sons, Ltd., London
Private Collection, U.S. c. 1950
Sold: Christie's New York, 15 May 15 1997,
Impressionist and Modern Paintings, Drawings
and Sculpture, Part II, Lot 261
R.S. Johnson Fine Art, Chicago

\$80,000-\$120,000



34



35

35

André Hambourg
(FRENCH, 1909-1999)

Très beau temps, à Trouville

oil on canvas
signed *A. Hambourg* (lower left);
initialed and titled (verso)
8 3/4 x 10 3/4 inches.

This work has been authenticated by the Findlay Institute and will be included in the forthcoming catalogue raisonné of André Hambourg, currently underway.

Provenance:
Wally Findlay Galleries, Chicago

\$2,000-\$4,000



36

36

André Hambourg
(FRENCH, 1909-1999)

Temps doux, sur la plage, au printemps, 1976

oil on canvas
signed *A. Hambourg* (lower left);
initialed, titled and dated (verso)
8 3/4 x 10 3/4 inches.

This work has been authenticated by the Findlay Institute and will be included in the forthcoming catalogue raisonné of André Hambourg, currently underway.

Provenance:
Wally Findlay Galleries, Chicago

\$2,000-\$4,000



37

37

André Hambourg
(FRENCH, 1909-1999)

Marée basse à Trouville

oil on canvas
signed *A. Hambourg* (lower left);
initialed and titled (verso)
5 1/2 x 7 inches.

This work has been authenticated by the Findlay Institute and will be included in the forthcoming catalogue raisonné of André Hambourg, currently underway.

\$2,000-\$4,000



38



39

38

André Hambourg
(FRENCH, 1909-1999)

Bateaux en fête (Trouville)

oil on canvas
signed *A. Hambourg* (lower right);
initialed and titled (verso)
5 x 8 3/4 inches.

This work has been authenticated by the Findlay Institute and will be included in the forthcoming catalogue raisonné of André Hambourg, currently underway.

Provenance:
Wally Findlay Galleries, New York

\$2,000-\$4,000

39

André Hambourg
(FRENCH, 1909-1999)

Sur la Touques

oil on canvas
signed *A. Hambourg* (lower left)
5 3/4 x 7 1/4 inches.

This work has been authenticated by the Findlay Institute and will be included in the forthcoming catalogue raisonné of André Hambourg, currently underway.

\$2,000-\$4,000



40

40

Nicolaï Souietine
(RUSSIAN, 1897-1954)

Abstract Composition, 1932

pencil, watercolor and gouache on paper
signed and inscribed in Cyrillic (lower edge)
9 x 8 inches.

\$6,000-\$8,000

*41

Joan Miró
(SPANISH, 1893-1983)

Untitled
(on the title page of *Son Abrines -*
Calamayor - Palma de Mallorca), 1965

crayon and ink on paper
signed *Miró* and dated (right edge)
10 3/4 x 8 1/2 inches.
Property from the Estate of Stanley Michael Meyler,
Evanston, Illinois

This work is accompanied by a certificate of
authenticity from the Association pour la Défense
de l'œuvre de Joan Miró.

Provenance:
Masterworks Fine Art, Inc., Oakland, California

\$10,000-\$15,000



42

Fernand Léger
(FRENCH, 1881-1955)

Étude, 1946

gouache on paper
initialed *F.L.* and dated (lower right)
12 1/2 x 9 3/4 inches.

This lot is accompanied by a certificate of authenticity
from the Findlay Institute.

Provenance:

Fernand Léger Museum, Biot, Alpes-Maritimes, France
Tree of Arts, New York
Findlay Galleries, Palm Beach, Florida
Private Collection, Chicago
Gallery of the Masters, Inc. St. Louis, Missouri

Exhibited:

Biot, Alpes-Maritimes, France, Fernand Léger Museum,
Ref. C61, c. 1960-1970

\$20,000-\$30,000





43

43

Vũ Cao Đàm
(VIETNAMESE/FRENCH, 1908-2000)

Divinité, 1951

oil on canvas
signed *Vu Cao Dam* and dated (lower right); titled (verso)
18 1/4 x 15 inches.
Property from a Private Collection, Chicago, Illinois

This work has been authenticated by the Findlay Institute
and will be included in the forthcoming catalogue
raisonné of Vũ Cao Đàm, currently underway.

Provenance:
Wally Findlay Galleries, New York

\$8,000-\$12,000



44

44

Vũ Cao Đàm
(VIETNAMESE/FRENCH, 1908-2000)

Jeune Musicienne, 1969

oil on canvas
signed *Vu Cao Dam* and dated (lower right);
signed, titled and dated (verso)
24 1/4 x 19 3/4 inches.

This work has been authenticated by the Findlay Institute
and will be included in the forthcoming catalogue
raisonné of Vũ Cao Đàm, currently underway.

Provenance:
Wally Findlay Galleries

\$20,000-\$30,000



45

***45**

Vũ Cao Đàm
(VIETNAMESE/FRENCH, 1908-2000)

Mère et enfant, 1979

oil on canvas
signed *Vu Cao Dam* and dated (lower right)
24 x 20 inches.
Property from the Collection of Colleen Kelley,
Willowbrook, Illinois

This work has been authenticated by the Findlay Institute
and will be included in the forthcoming catalogue
raisonné of Vũ Cao Đàm, currently underway.

Provenance:
Wally Findlay Galleries, Chicago

\$12,000-\$18,000

46

Lê Phổ

(VIETNAMESE/FRENCH, 1907–2001)

Les dahlias

oil on canvas

signed *Le Pho* (lower right)

34 x 41 1/2 inches.

This work has been authenticated by the Findlay Institute and will be included in the forthcoming catalogue raisonné of Lê Phổ, currently underway.

Provenance:

Wally Findlay Galleries, Chicago

\$30,000-\$50,000



46



47

47

Lê Phổ
(VIETNAMESE/FRENCH, 1907-2001)

Untitled (Vase of Flowers)

oil on canvas
signed *Le Pho* (lower left)
16 1/4 x 10 3/4 inches.

This work has been authenticated by the Findlay Institute
and will be included in the forthcoming catalogue
raisonné of Lê Phổ, currently underway.

Provenance:
Wally Findlay Galleries, New York

\$5,000-\$7,000

*48

Antonio Dumlao
(FILIPINO, 1912-1982)

Portrait of Crystal Milans

oil on canvas

72 x 50 inches.

Deaccessioned from the Boca Raton Museum of Art
to benefit the Acquisitions Fund

\$2,000-\$4,000



48

49

Fernando Cueto Amorsolo
(FILIPINO, 1892-1972)

Seated Nude with Drum, 1935

oil on board
signed and inscribed *FC Amorsolo, Manila*
and dated (lower left)
26 x 20 inches.

\$20,000-\$30,000





50

50

Nicola Simbari
(ITALIAN, 1927-2012)

Crazy Horse Saloon

oil on canvas
signed *Simbari* (lower right); titled (verso)
47 x 62 3/4 inches.

This work has been authenticated by the Findlay Institute
and will be included in the forthcoming catalogue
raisonné of Nicola Simbari, currently underway.

Provenance:
Wally Findlay Galleries

\$5,000-\$7,000

51

Carlo Cherubini
(ITALIAN, 1890-1978)

The "Two Ways"

oil on canvas
signed *Carlo Cherubini* (lower left); titled (stretcher)
63 x 35 1.2 inches.

\$2,000-\$4,000



51



52

52

Bernard Gantner
(FRENCH, B. 1928)

Lac Léman en été, 1979

oil on canvas
signed *Gantner* (lower right);
signed and titled (stretcher)
32 x 25 1/2 inches.

Provenance:
Wally Findlay Galleries, Chicago

\$1,000-\$1,500

53

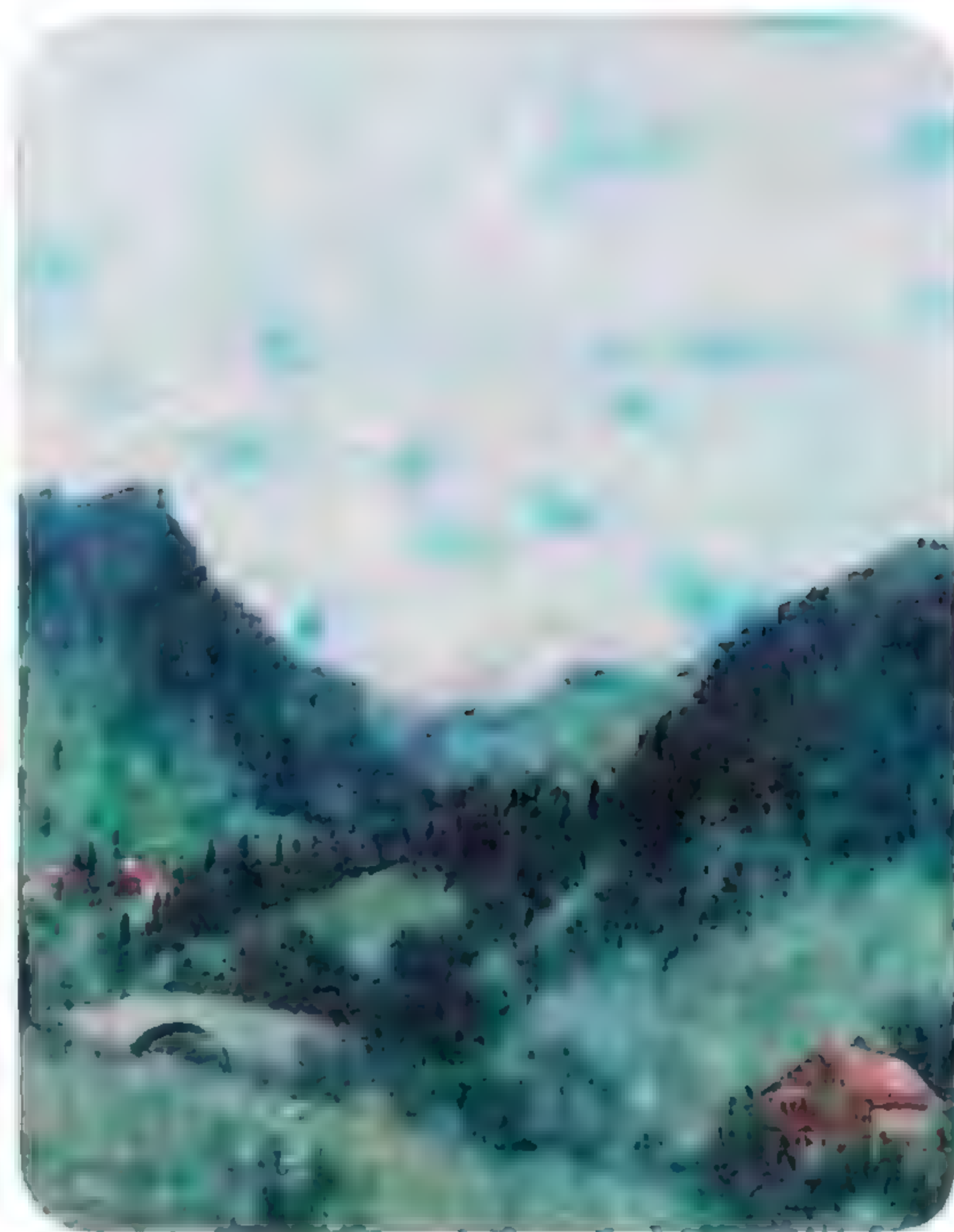
Bernard Gantner
(FRENCH, B. 1928)

Vallée dans les Alps

oil on canvas
signed *Gantner* and dated (lower left);
signed, titled and dated (stretcher)
32 x 26 inches.

Provenance:
Wally Findlay Galleries, Chicago

\$1,000-\$1,500



53



54

*54

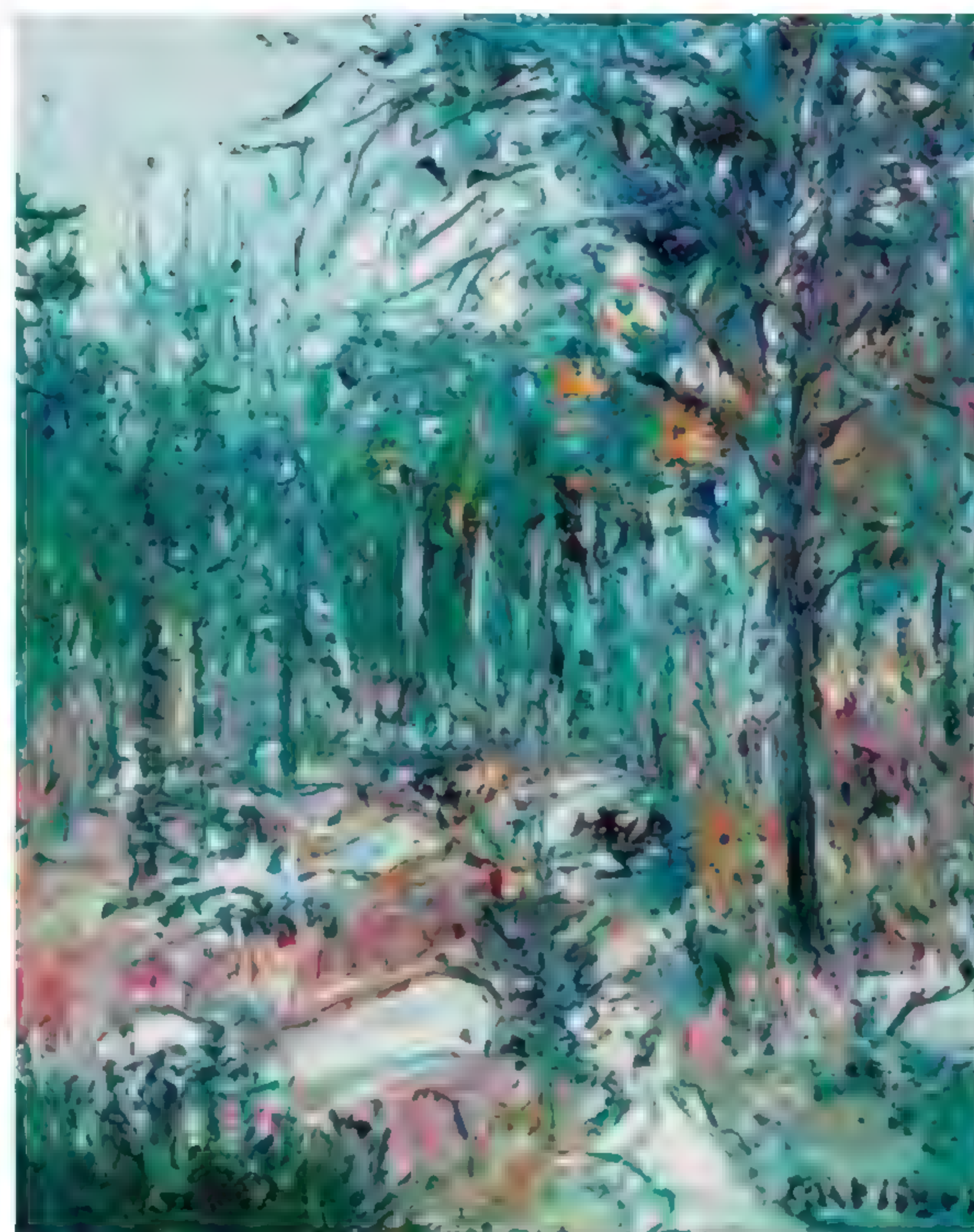
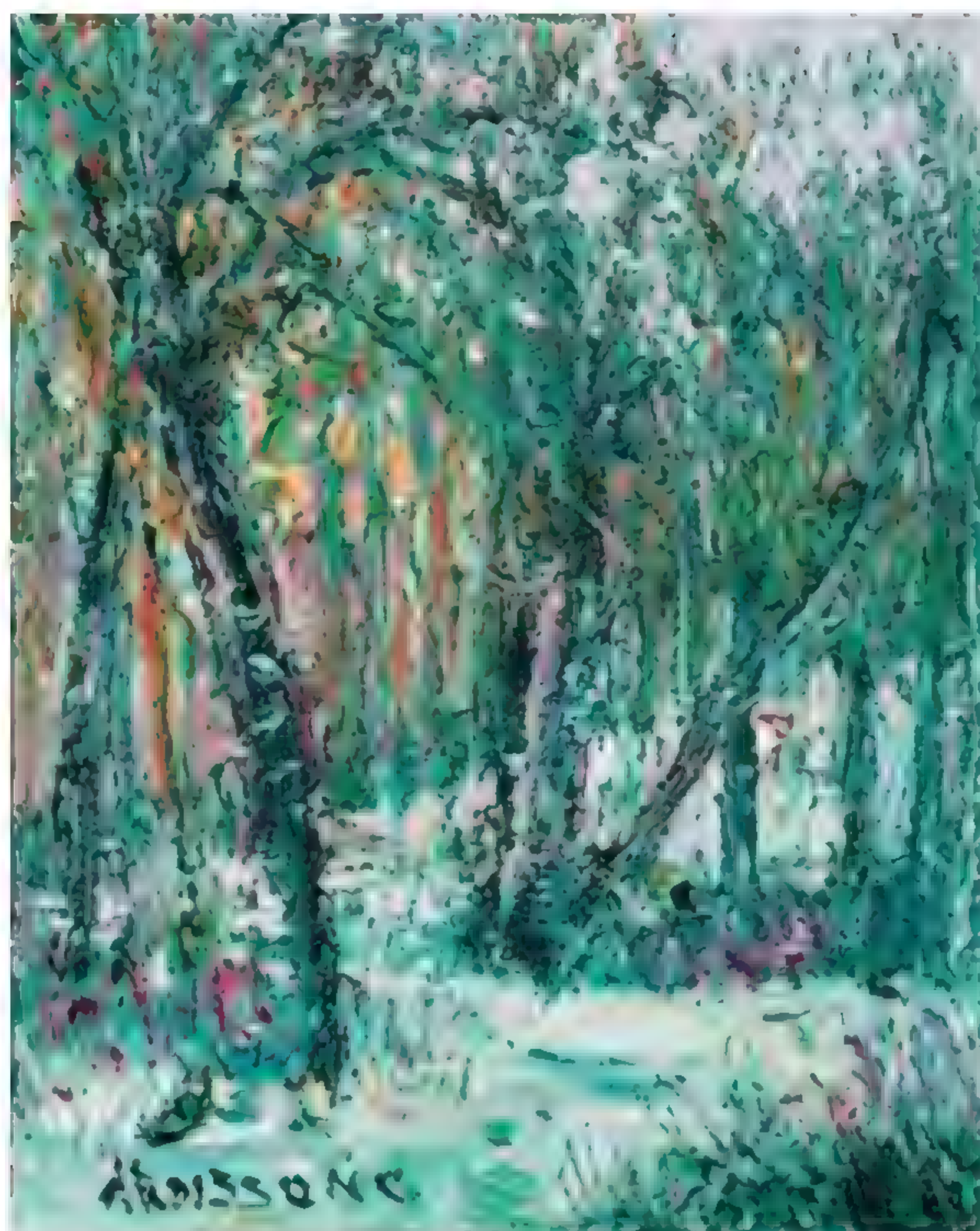
Bernard Gantner
(FRENCH, B. 1928)

La Chaumière sous la neige

oil on canvas
signed *Gantner* (lower right)
27 1/2 x 33 3/4 inches.
Property from the Collection of Guntis Lauzums,
Belgium, Wisconsin

Provenance:
Wally Findlay Galleries

\$1,000-\$1,500



55

55

Yolande Ardissonne
(FRENCH, B. 1927)

Fontainebleau Forest
(a pair of works)

oil on canvas
each signed Ardissonne
10 1/2 x 8 3/4 inches (each).

\$2,000-\$4,000

56

Yolande Ardissonne
(FRENCH, B. 1927)

La Porte de la Trinité

oil on canvas
signed Ardissonne (lower left)
23 1/2 x 29 inches.

\$1,000-\$1,500



56



57



58

57

Michel-Henry
(FRENCH, 1928–2016)

Spring Meadow

oil on canvas
signed *Michel Henry* (lower left)
45 x 57 1/2 inches.

Provenance:
Wally Findlay Galleries, Chicago
\$800–\$1,200

58

Michel-Henry
(FRENCH, 1928–2016)

Nostalgie odorante

oil on canvas
signed *Michel Henry* (lower right);
titled (stretcher)
51 x 35 inches.

Provenance:
Wally Findlay Galleries, Chicago
\$800–\$1,200

59

Françoise Gilot
(FRENCH, B. 1921)

Yellow Rose, 1973

ink and gouache on paper
signed *F. Gilot* (lower left);
titled, dated and inscribed in pencil (verso)
15 x 11 1/4 inches
Property from a Private Collection, Ada, Michigan

This lot has been kindly authenticated
by Dr. Mel Yoakum, Ph.D.

Provenance:
Montcalm Galleries,
Grand Rapids, Michigan

\$6,000-\$8,000



59



60

60

Loren Dunlap
(AMERICAN, B. 1932)

Still Life with Sunflowers

oil on canvas
signed *Loren Dunlap* (lower right)
40 x 38 inches.

Provenance:
Wally Findlay Galleries, Chicago

\$1,000-\$1,500

*61

Emile Grau-Sala
(SPANISH, 1911-1975)

Famille de l'artiste, 1970

oil on canvas
signed and inscribed *Grau Sala Paris*
and dated (verso)
18 x 21 3/4 inches.
Property of Tony Florian, Springfield, Illinois

\$6,000-\$8,000



61





63

62

Ángel Botello
(SPANISH/PUERTO RICAN, 1913-1986)

L'Oiseau Bleu

oil on masonite
signed *Botello* (lower right); titled (left edge)
30 1/2 x 19 1/2 inches.

\$6,000-\$8,000

63

Ángel Botello
(SPANISH/PUERTO RICAN, 1913-1986)

Bahia de Panjon, 1935

oil on canvas
signed *A. Botello* and inscribed (lower right)
31 3/4 x 36 1/4 inches.

\$8,000-\$12,000



64



65



66

64

Gora M'Beingue
(SENEGALESE, 1931-1988)

Music, 1976

acrylic on glass
signed *M'Beingue* and dated
(lower right)
9 1/2 x 12 3/4 inches.

\$2,000-\$4,000

65

Gora M'Beingue
(SENEGALESE, 1931-1988)

Two Lions

acrylic on glass
13 x 19 inches.

\$3,000-\$5,000

66

Michael Jackson
(BRITISH, B. 1961)

Survival of the Fittest

oil on canvas
signed *Michael Jackson* (lower right)
24 x 48 inches.

\$4,000-\$6,000





AMERICAN ART

LOTS 67 – 105

Lot 92 | Orville Bulman (American, 1904-1978)
Entente Cordiale, 1969, oil on canvas





68

67

Jasper Francis Cropsey
(AMERICAN, 1823-1900)

Autumn View, Greenwood Lake, 1888

oil on canvas
signed *JF Cropsey* and dated (lower right)
24 x 20 inches.

This painting will be included in the forthcoming catalogue raisonné being compiled by the Newington-Cropsey Foundation.

Provenance:

Karl Winter, Pine Bush, New York, c. 1962-1996
Roberson's Auctions, Pine Bush, New York, October 26, 1996
Richard A. Manoogian, Taylor, Michigan, 1996
Vance Jordan Fine Art, Inc., New York, by 2000-2001
Private Collection, 2007
Sold: Shannon's Fine Art Auctioneers, Milford, Connecticut,
29 October 2009, lot 50

\$20,000-\$30,000

68

Albert Bierstadt
(GERMAN/AMERICAN, 1830-1902)

Covered Wagon

oil on board
13 1/2 x 19 1/2 inches.

This lot has kindly been authenticated by Melissa Webster Speidel and is included in the Albert Bierstadt database being compiled in preparation for a catalogue raisonné of the artist's paintings.

Provenance:

M. Knoedler & Company, New York
The Cody Museum, Cody, Wyoming
Kennedy Galleries, Inc., New York
Wade Fairchild, Phoenix, Arizona
The Fenn Galleries, Ltd., Santa Fe, New Mexico
Mr. and Mrs. Harald Pabst, Snowmass, Colorado

\$10,000-\$15,000



69

69

William Aiken Walker
(AMERICAN, 1839-1921)

Man with Cotton Bale
and Woman with Cotton Bale
(a pair of works)

oil on canvas laid to board
each signed *WAWalker* (lower left)
8 1/2 x 4 1/4 inches (each).

We would like to thank John Fowler
for his help with the authentication of this lot.
This painting will be included in Mr. Fowler's
forthcoming catalogue raisonné of the
artist's work.

\$3,000-\$5,000

70

Frank Myers Boggs
(AMERICAN, 1855-1926)

Untitled (Riverboat Coming Ashore)

oil on canvas
signed *F. Boggs* (lower left)
20 x 14 inches.
Property from a Private Collection,
Chicago, Illinois

\$800-\$1,200

71

Carl Hoerman
(AMERICAN, 1885-1955)

Untitled (Harvesting the Hay)

oil on canvas
signed *Carl Hoerman* (lower right)
42 x 49 1/2 inches.
Property from a Midwest Corporate Collection

\$3,000-\$5,000

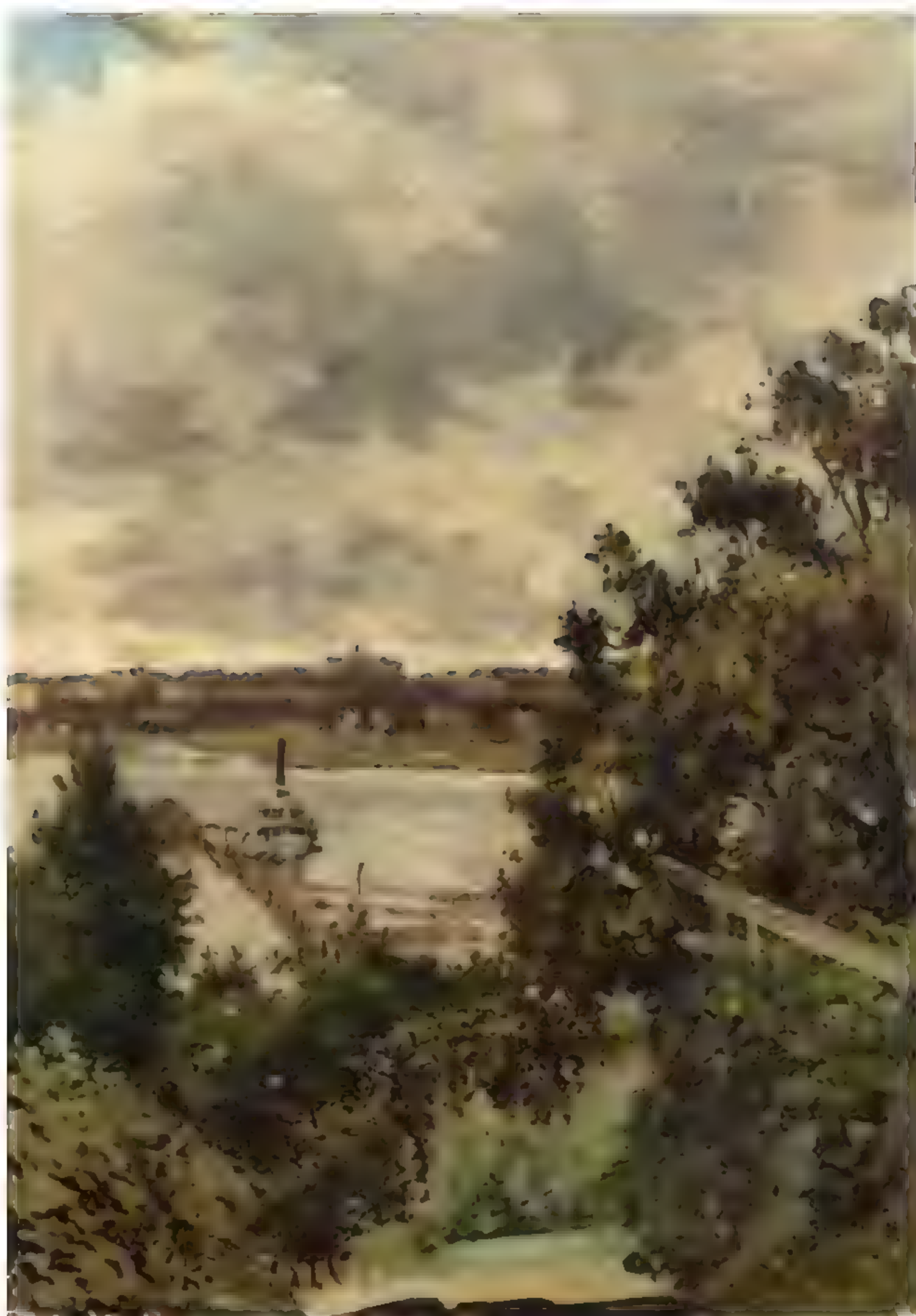
*72

Henry Bacon
(AMERICAN, 1839-1912)

Artist in the Garden, 1883

oil on canvas
signed *Henry Bacon* and dated (lower left)
37 x 50 inches.
Deaccessioned from the Boca Raton Museum
of Art to benefit the Acquisitions Fund

\$2,000-\$4,000



70



71



72





74

*73

Childe Hassam
(AMERICAN, 1859-1935)

Portrait of Ethel Moore, 1892

pastel on canvas
signed *Childe Hassam* and dated (lower left)
30 x 18 inches
Property from the Fox Collection, Elm Grove, Wisconsin

This work will be included in Stuart P. Feld's and Kathleen M. Burnside's forthcoming catalogue raisonné of the artist's work.

Provenance:
The family of the artist
by descent to Virginia Rook Garver (daughter of the sitter)
Sold: Doyle New York, December 4, 1997, lot 116
Gerald Peters Gallery, New York
DeLind Gallery, Milwaukee, Wisconsin

\$60,000-\$80,000

74

Edward Hopper
(AMERICAN, 1882-1967)

Artist with Model, c. 1927

charcoal on paper
signed *E. Hopper* (lower right)
12 1/4 x 9 1/2 inches.

Provenance:
Sid Deutsch Gallery, New York
Elayne and James Schoke Collection
Sold: Sotheby's, New York, 29 September 2010, Lot 161

\$20,000-\$30,000



75

75

Benjamin Osro Eggleston
(AMERICAN, 1867-1937)

Untitled (Reclining Nude)

oil on canvas
signed *Benjamin Eggleston* (lower left)
12 x 15 3/4 inches.
Property from a Private Collection, Chicago, Illinois

\$2,000-\$4,000



76

76

Edwin D. White
(AMERICAN, 1817-1877)

Betsy Chapin in Third Floor Ballroom

oil on canvas
signed *Edwin White* (lower left)
21 1/4 x 17 1/4 inches.
Property of a Private Collection, Denver, Colorado

Provenance:
Vose Galleries, Boston

\$2,000-\$4,000



77

77

Guy Pène du Bois
(AMERICAN, 1884-1958)

Professional Thinker, 1940

oil on canvas
signed *Guy Pene du Bois* and dated (lower left)
28 1/4 x 16 1/4 inches.

We would like to thank Betsy Fahlman for her assistance in researching this lot.

Provenance:
Kraushaar Galleries, New York
Private collection, Scarsdale, New York
Kodner Gallery, Inc., St. Louis, Missouri

Exhibited:
26 January-21 February 1942, Kraushaar Galleries, "Paintings by GPDB," # 14

Literature:
American Art Review, vol. 5, Summer 1992, no. 1. p. 54
(advertisement Gallery of the Masters, St. Louis, Missouri)
"One Man Shows," New York Times, 1 February 1942

\$20,000-\$30,000



78

***78**

Myron Barlow
(AMERICAN, 1873-1937)

The Lesson

oil on canvas
signed *Barlow* (lower right)
30 x 29 3/4 inches.
Property from the Helen Simons Trust,
Chicago, Illinois

Provenance:
The John Hanna Company, Detroit, Michigan
Sheridan Art Galleries, Chicago

Exhibited:
Detroit Institute of American Arts,
Detroit, Michigan

\$4,000-\$6,000

***79**

Myron Barlow
(AMERICAN, 1873-1937)

Sharing a Drink

oil on canvas
signed *Myron Barlow* (lower right)
40 x 40 inches.
Property from the Helen Simons Trust,
Chicago, Illinois

Provenance:
The John Hanna Company, Detroit, Michigan
Sheridan Art Galleries, Chicago

\$4,000-\$6,000

***80**

Myron Barlow
(AMERICAN, 1873-1937)

The Crystal Ball

oil on canvas
signed *M. Barlow* (lower left)
34 1/2 x 25 1/2 inches.
Property from the Helen Simons Trust,
Chicago, Illinois

\$4,000-\$6,000



79



80



81

81

Daniel Ridgway Knight
(AMERICAN, 1839-1924)

Daydreamer

oil on canvas
signed and inscribed *Ridgway Knight Paris* (lower right)
32 x 26 inches.

The authenticity of this lot has kindly been confirmed
by Rehs Galleries, Inc. and will be included in their
forthcoming catalogue raisonné of the artist's work.

\$30,000-\$50,000

82

Daniel Ridgway Knight
(AMERICAN, 1839-1924)

Peasant Woman on the Terrace

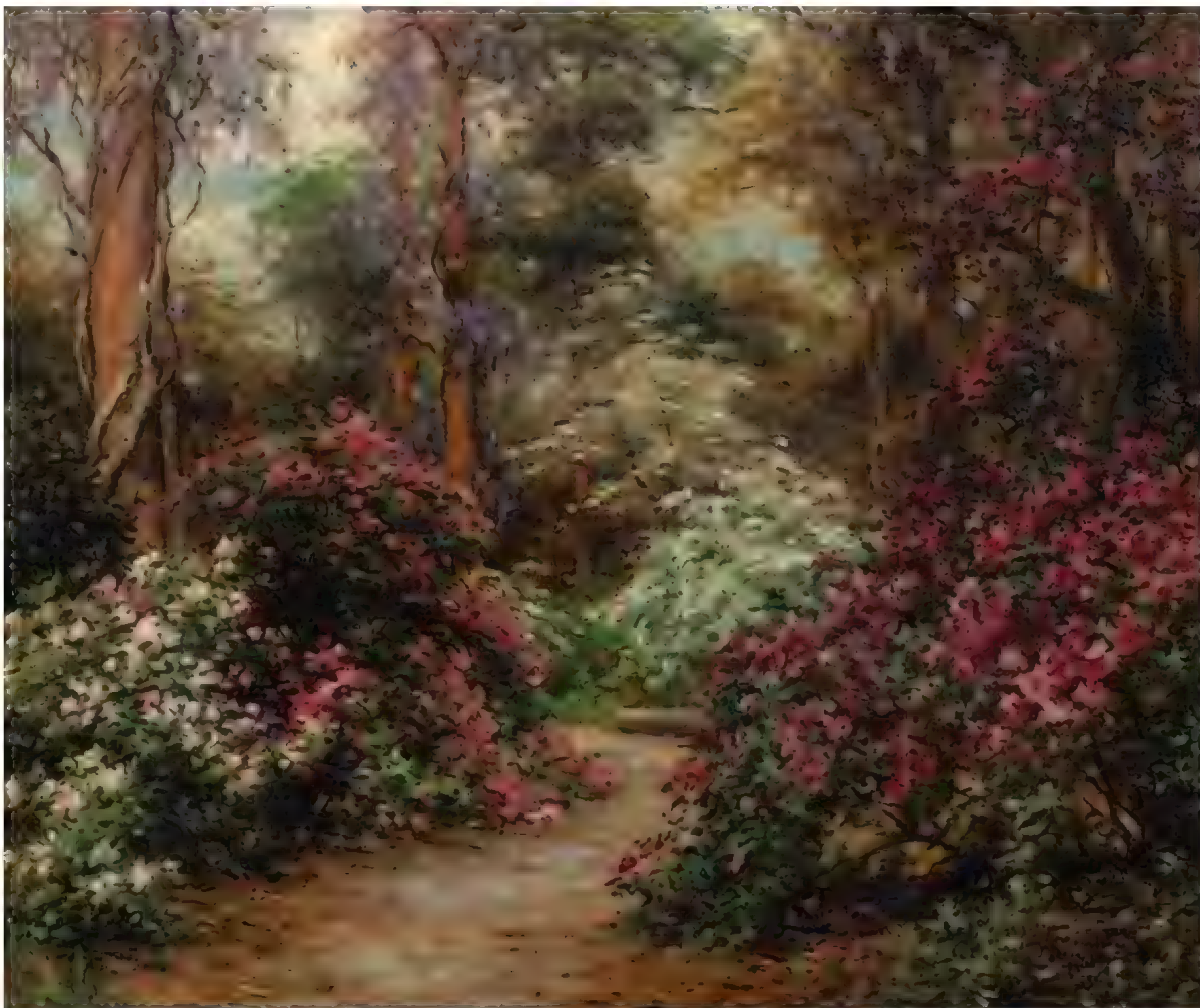
oil on canvas
signed and inscribed *Ridgway Knight Paris* (lower left)
36 x 29 inches.

The authenticity of this lot has kindly been confirmed
by Rehs Galleries, Inc. and will be included in their
forthcoming catalogue raisonné of the artist's work.

\$30,000-\$50,000



82



83

83

Louis Aston Knight
(AMERICAN, 1873-1948)

Untitled (Garden with Pink Flowers)

oil on canvas
signed *Aston Knight* (lower right)
18 1/2 x 21 3/4 inches.
Property from a Private Collection, Chicago, Illinois

\$6,000-\$8,000

84

Emil Carlsen
(DANISH/AMERICAN, 1853-1932)

Untitled (Still Life with Flowers)

oil on canvas
signed *Emil Carlsen* (lower right)
15 1/4 x 20 1/4 inches.

\$2,000-\$4,000



84



85

85

Walter Elmer Schofield
(AMERICAN, 1866-1944)

Hôtellerie Henri IV

oil on canvas
signed *Schofield* (lower left)
20 x 24 inches.

Provenance:
Grand Central Art Galleries, New York

\$15,000-\$20,000

86

Walter Elmer Schofield
(AMERICAN, 1866-1944)

Untitled (Landscape with Barn)

oil on canvas board
signed Schofield (lower right)
20 x 24 inches.

\$10,000-\$15,000



86

*87

Fern Isabel Coppedge
(AMERICAN, 1883-1951)

Winter Landscape

oil on canvas
signed *Fern I Coppedge* (lower center)
25 x 30 inches.
Property from the Collection of Sharon Newton,
Naples, Florida

Provenance:
The Artist
Gifted to Dorothy Scott Green
By descent Dorothy Green Briggs, Pelham, New York
and Blandford, Massachusetts
By descent Benjamin F. Briggs Jr., Pelham, New York

\$50,000-\$70,000



87



88



89



90

88

George Ames Aldrich
(AMERICAN, 1872-1941)

Untitled (By the River)

oil on board
signed G. Ames Aldrich (lower left)
25 x 30 1/4 inches.
Property from a Private Collection,
Chicago, Illinois

\$800-\$1,200

89

Adam Emory Albright
(AMERICAN, 1862-1957)

Untitled (The First Cast), 1906

oil on canvas
signed Adam Emory Albright
and dated (lower right)
20 x 36 inches.

\$2,000-\$4,000

90

Adam Emory Albright
(AMERICAN, 1862-1957)
Untitled (Gone Fishing)

oil on canvas
signed Albright (lower left)
25 x 18 inches.
Property from a Private Collection,
Chicago, Illinois

\$3,000-\$5,000



91

91

Haddon Sundblom
(AMERICAN, 1899-1976)

A Scare on the Trail

oil on canvas
signed Sundblom (upper left)
28 1/2 x 34 1/4 inches.

\$3,000-\$5,000

92

Orville Bulman
(AMERICAN, 1904-1978)

Entente Cordiale, 1969

oil on canvas
signed *Orville Bulman* and dated (lower right);
signed, titled and inscribed (verso)
25 x 30 inches.

\$30,000-\$40,000



92



93

93

Abraham Walkowitz
(AMERICAN, 1878-1965)

Fantastic Harbor

oil on panel
signed A. Walkowitz (lower right)
31 1/2 x 38 1/4 inches.

\$4,000-\$6,000

94

Jane Peterson
(AMERICAN, 1876-1965)

Gloucester Harbor, Twilight

oil on canvas
signed *Jane Peterson* (lower right)
24 x 24 inches.

\$15,000-\$25,000



94



95



96



97

95

Charles Vickery
(AMERICAN, 1913-1998)

The Tall Ship Carradale

oil on canvas
signed *Charles Vickery* (lower right)
40 x 50 1/2 inches.
Property from a Midwest Corporate
Collection

Provenance:
W. Russell Button, Inc.,
Douglas, Michigan

\$4,000-\$6,000

96

John Whorf
(AMERICAN, 1903-1959)

Roaring from the East

watercolor on paper
signed *John Whorf* (lower right);
titled (verso)
21 x 29 1/2 inches.
Property from a Private Collection,
Chicago, Illinois

\$3,000-\$5,000

97

William Posey Silva
(AMERICAN, 1859-1948)

Landing (Venice)

oil on panel
signed *Silva* (lower left)
6 x 8 inches.

Provenance:
Abbott Silva, son of the artist
Carmelita Art Gallery, Carmel, California
Kennedy Galleries, Inc., New York
The North Point Gallery, San Francisco
acquired from the above in 1990

\$800-\$1,200



98



99

98

Ken Carlson
(AMERICAN, B. 1937)

Domestic Rabbits, 1979

gouache and watercolor on laid paper
signed *K. Carlson* and dated (lower left)
12 1/4 x 19 1/2 inches.

\$800-\$1,200

99

Walt Kuhn
(AMERICAN, 1877-1949)

Still Life with Apples, 1949

oil on canvas board
signed *Walt Kuhn* and dated (lower right)
12 x 16 inches.

\$3,000-\$5,000

100

Eric Sloane
(AMERICAN, 1905-1985)

Hill Farm

oil on masonite
titled (lower left)
23 1/2 x 35 1/2 inches.

\$10,000-\$15,000



100



101

101

Pierre Bittar
(FRENCH/AMERICAN, B. 1934)

*Beach Drive at Wequetonsing
in Harbor Springs*

oil on canvas
signed *Bittar* (lower right)
39 1/4 x 39 1/4 inches.

\$4,000-\$6,000

*102

Wolf Kahn
(AMERICAN, B. 1927)

The New House Off Fox Road, 2003

pastel on paper
signed *W Kahn* (lower right)
and dated (lower left)
14 x 18 inches.
Property from the Estate of
Stanley Michael Meyler, Evanston, Illinois

Provenance:
Thomas Segal Gallery, Baltimore, Maryland

\$4,000-\$6,000

103

Judith Rothschild
(AMERICAN, 1922-1993)

Still Life, 1948

oil on canvas
20 x 20 inches.

Provenance:
Hackett Freeman Modern, San Francisco

\$3,000-\$5,000



102



103



104

104

Aaron Bohrod
(AMERICAN, 1907-1992)

Still Life with Daffodils, 1949

oil on board
signed A Bohrod and dated (lower left)
20 x 23 1/2 inches.

\$2,000-\$4,000

105

Aaron Bohrod
(AMERICAN, 1907-1992)

Untitled (Woman in a Café)

oil on artist board
signed Bohrod (lower left)
22 x 14 1/2 inches.

Provenance:
Collection of Benjamin Krohn, Chicago

\$3,000-\$5,000



105





PROPERTY FROM THE COLLECTION OF MAKER'S MARK DISTILLERY, LORETTO, KENTUCKY

LOTS 106 – 117

The following lots were commissioned as part of a 1945 – 1947 advertising campaign for Hiram Walker Distilleries of Windsor, Canada and Peoria, Illinois. Many of the following paintings, including Thomas Hart Benton's *Whiskey Going into the Rackhouse to Age* or *Whiskey Barrels*, subsequently appeared in issues of Life Magazine. While the details of the commissions are not fully known, one requirement for each artist was to include whiskey barrels in their work.



106

106

Aaron Bohrod
(AMERICAN, 1907 - 1992)

Filling the Barrels

oil on board
signed *Aaron Bohrod* (lower right)
37 x 34 inches.
Property from the Collection of Maker's Mark
Distillery, Loretto, Kentucky

\$2,000-\$4,000

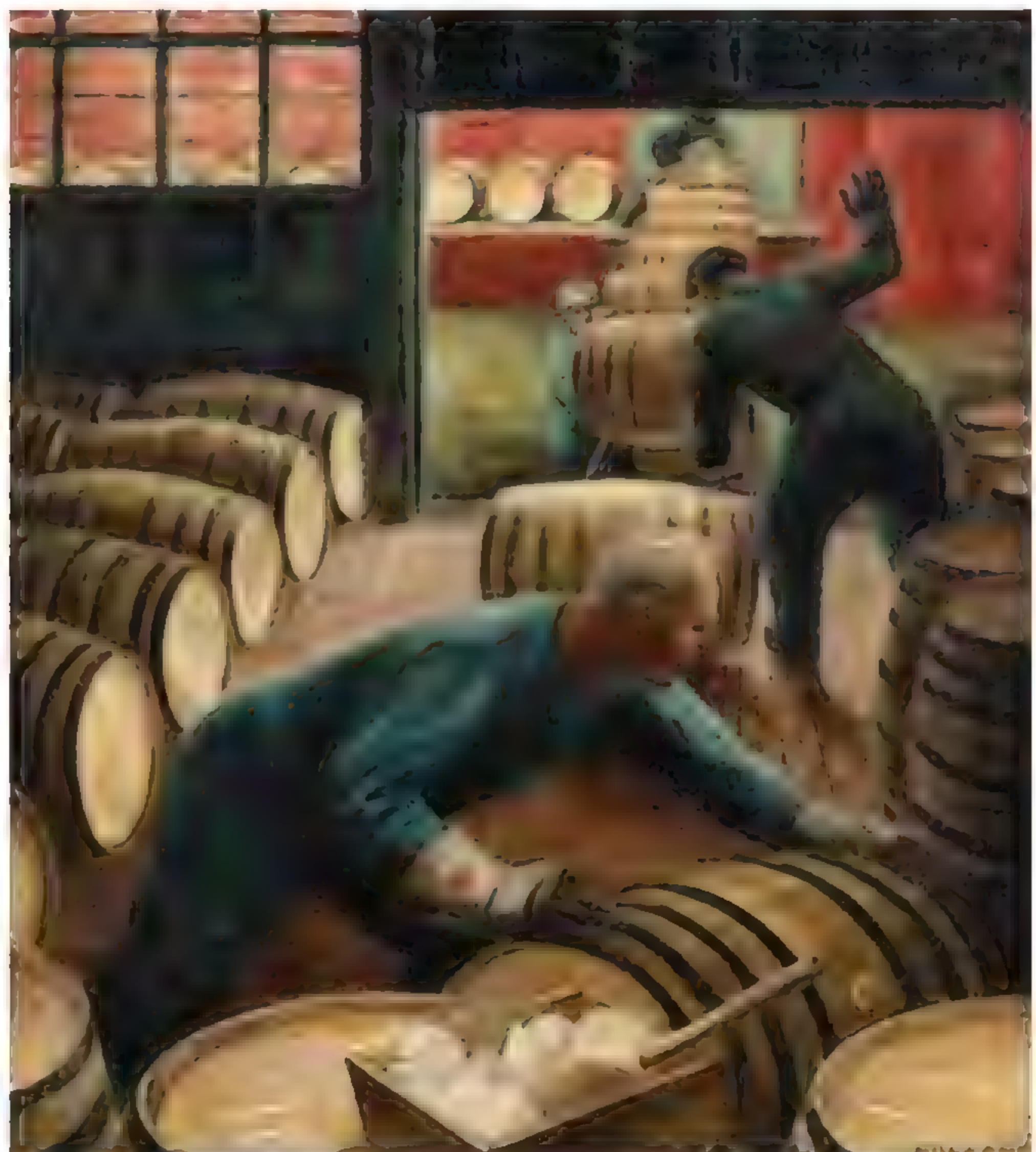
107

Franklin Boggs
(AMERICAN, 1914-2009)

Barrel Assembly Line

oil on canvas
signed *Franklin Boggs* (lower right)
33 1/4 x 30 inches.
Property from the Collection of Maker's Mark
Distillery, Loretto, Kentucky

\$400-\$600



107



108

108

Ernest Fiene
(AMERICAN, 1894-1965)

Inspecting the Barrels

oil on canvas
signed *E. Fiene* (lower right)
37 x 34 inches.
Property from the Collection of Maker's Mark
Distillery, Loretto, Kentucky

\$2,000-\$4,000



Thomas Hart Benton | *Whiskey Going into the Rackhouse to Age or Whiskey Barrels*, 1945

This painting *Whiskey Going into the Rackhouse to Age or Whiskey Barrels*, produced by Thomas Hart Benton in 1945, dates from the period of his greatest fame and prosperity, when his work was energetically promoted by the most innovative art dealer of the time, Reeves Lewenthal. Lewenthal had started his career as a reporter for the Chicago Tribune, but then drifted into promotional work, particularly representing artists. In doing so, he became convinced that the art world was operating on an outmoded business model and needed to adjust to the new realities of the modern age. In 1934 he started a print gallery, Associated American Artists, to test his ideas.

Associated American Artists started in July 1934, when twenty-three artists met in Thomas Hart Benton's New York studio. Despite its name, the gallery was not an artist's association but a strictly commercial venture, and Lowenthal paid his artists a flat fee and then kept four fifths of the profit. Lewenthal publicly launched the project in October 15, 1934, in fifty large cities, and despite the ongoing depression it was a commercial success from the outset. Initially, the gallery was exclusively devoted to producing lithographs by major American artists. Lewenthal advertised his project in national magazines, and sold his prints in department stores in every region of the country as well as by mail order from his headquarters in New York City. His advertisements stressed the value of art as an indicator of the owner's refinement and culture, and also stressed the patriotic significance of American subject matter. Whereas previous art dealers had made very small editions aimed for an exclusive high-priced market, Lowenthal produced relatively large editions, which were priced low and aimed at a middle-class audience. In the first offering the prints were priced at just \$5 each, with a reduction of a dollar for each one if you purchased five at once.

In 1939 AAA's success led the business to expand from a cramped 42nd street loft, where it handled sales by mail, to a handsomely designed 30,000-square foot walk-in ground-floor gallery at 711 Fifth Avenue, with art deco styling and the most modern forms of recessed electric lighting. It inaugurated the new space with a major exhibition of the work of Thomas Hart Benton, accompanied by a substantial catalogue with text by Thomas Craven. Lewenthal soon established a large stable of American realist artists, including Benton, Grant Wood, John Steuart Curry, and Rafael Soyer. By 1941 Lowenthal did \$500,000 a year in business, and by 1943-44 this had grown to a million dollars a month and he had 107 artists under contract. Impressively creative, Lewenthal was a leader in marketing approaches which were still not usual in this period, when most art galleries were family affairs. He produced major catalogues; he advertised in national magazines; he published color reproductions of works by the artists he represented, and he maintained close ties with American business leaders.

One of Lewenthal's innovations was to develop lucrative contrasts with major corporations for paintings which could be used for publicity and advertising purposes. His clients included such businesses as Esso, Abbott Laboratories, The American Tobacco Company, and the Scruggs-Vandervoort Barney Department Store in St. Louis. During World War II, he also arranged to do projects supporting the war effort, some commissioned by the army and navy, and others funded by large corporations. Other artists represented by AAA who took part in the commission were Joseph Hirsh, Zoltan Zepeshy, Lawrence Beal Smith Franklin Boggs, Aaron Bohrod, Paul Sample, Ernest Fiene, George Schreiber and Fred Ludekins. Benton, by far the most famous of the group, seems to have been the first to be hired, and several of the paintings Benton produced for these advertising commissions stand out as among his most celebrated works. For example, his painting of *Tobacco Sorters*, 1944, for the American Tobacco Company, is now in the Crystal Bridges Museum, Bentonville, Arkansas, and another painting from this series, *Night Firing of Tobacco*, 1943, recently sold for \$2,652,500 at Christie's (Christie's sale 14315, November 21, 2017).

This painting of *Whiskey Barrels* was produced about 1945 by Thomas Hart Benton as part of a commission by Hiram Walker-Gooderham & Worts Limited, for use in their Imperial Whiskey advertisements. Similarly to the iconic, *Fluid Catalytic Crackers* (1945, Massachusetts Institute of Technology), which resembles the work of Charles Sheeler in its precisionist rendering of an oil refinery, this work portrays a whiskey distillery with similar meticulous accuracy. In the foreground, three muscular men roll whiskey barrels down a platform, presumably to a warehouse where the liquor will be aged. Founder of Imperial Whiskey, Hiram Walker, pioneered the now de rigueur process of barrel-aging whiskey, which was made previously by pouring spirits over charcoal. Implicitly, the painting stresses two themes that were central to American mythologies of this period: the superiority of American technology and manufacturing, and the strength and manliness of the American worker. It's worth noting that the painting was produced in 1945, the year World War II came to an end, when American patriotism was at its height, when abstract painting was not yet in vogue, and when Regionalists such as Benton were still dominant in American art. It was reproduced in a full-page advertisement in Life Magazine on June 3, 1946.

After being used as an advertisement, this painting was stored away and forgotten until the 1980s, when it was rediscovered in a warehouse in Canada. On the verso, the painting carries a label filled out by Benton himself, providing the title, the value (\$5,000, which would have been a year's income for many Americans at the time), and the medium (oil-tempera), as well as a note that it should be handled carefully because of its "fragile surface." The painting also carries a label indicating that it was included in the 26th Annual Art Director's exhibition, presumably around 1946.

The Hiram Walker & Sons Distillery remained in the Walker family until 1926 when it was purchased by Harry C. Hatch, who merged it and his own company, thereby creating Hiram Walker-Gooderham & Worts Limited. The company was acquired by British beverage company, Allied Domecq, in 1987; then was purchased by Pernod Ricard in 2005 and sold to Fortune Brands later that same year; Beam Global Spirits & Wine, Inc. split from Fortune Brands to become an independent publicly traded company called, Beam Inc., in 2011. Three years later, it was purchased by Suntory Holdings and was renamed Beam Suntory. The company is headquartered in Chicago and Imperial Whiskey is brewed in Bardstown, Kentucky about 15 miles from Maker's Mark distillery, in Loretto, Kentucky.

– Henry Adams
Ruth Coulter Heede Professor of Art History
Case Western Reserve University, Cleveland

*109

Thomas Hart Benton
(AMERICAN, 1889-1975)

*Whiskey Going into the Rackhouse to Age
or Whiskey Barrels, 1945*

oil-tempera on board
signed *Benton* and dated (lower left)
39 x 36 1/4 inches.
Property from the Collection of Maker's Mark Distillery, Loretto, Kentucky

This work will be included in the forthcoming catalogue raisonné being prepared by The Thomas Hart Benton Catalogue Raisonné Foundation. Committee Members: Dr. Henry Adams, Jessie Benton, Anthony Benton Gude, Andrew Thompson and Michael Owen.

Provenance:

The Artist

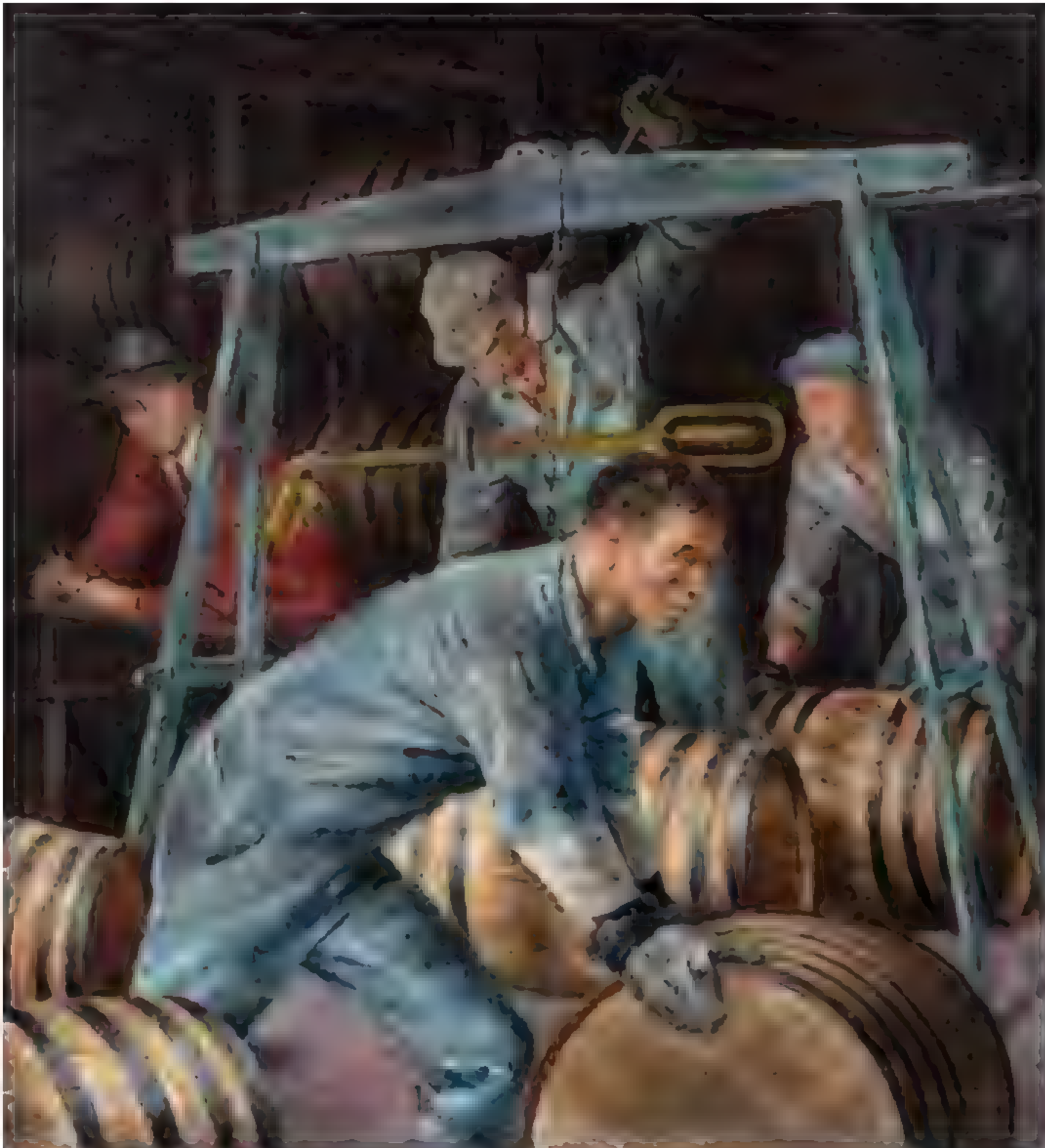
Hiram Walker-Gooderham & Worts Limited (d.b.a Allied Domecq, 1987;
Pernod Ricard, 2005; Fortune Brands, 2005; Beam Global Spirits &
Wine, Inc./Beam Inc., 2011; Beam Suntory, 2014)

Literature:

Life Magazine, reproduced in ad, 3 June 1946

\$600,000-\$800,000





110

110

Joseph Hirsch
(AMERICAN, 1910-1981)

Moving the Barrels

oil on canvas
36 x 33 inches.
Property from the Collection of Maker's Mark
Distillery, Loretto, Kentucky

\$1,000-\$2,000

111

Robert L. Benney
(AMERICAN, 1904-2001)

*Rolling the Barrels
Out of the Rackhouse*

oil on canvas
signed Robert L. Benney (lower right)
32 x 30 inches.
Property from the Collection of Maker's Mark
Distillery, Loretto, Kentucky

\$600-\$800



111



112

112

Zoltan Sepeshy
(HUNGARIAN/AMERICAN, 1898-1974)

Barrels Rolling into the Rackhouse

oil on canvas
signed Z. Sepeshy (lower left)
37 x 34 inches.
Property from the Collection of Maker's Mark
Distillery, Loretto, Kentucky

\$3,000-\$5,000

113

William Schwartz
(AMERICAN, 1896-1977)

*Whiskey Rolling to the Rackhouse
to Age, 1945*

oil on canvas
signed William S. Schwartz (lower left)
33 x 31 inches.
Property from the Collection of Maker's Mark
Distillery, Loretto, Kentucky

\$400-\$600



113



114

114

George Schreiber
(AMERICAN, 1862-1940)

Whiskey Going into the Barrels to Age

oil on canvas
37 x 34 inches.
Property from the Collection of Maker's Mark
Distillery, Loretto, Kentucky

\$2,000-\$4,000

115

John De Martelly
(AMERICAN, 1903-1979)

*Whiskey Going into Barrels to Age
(Marking the Casks)*

oil on canvas laid to board
signed J.S. De Martelly (lower left)
36 x 33 1/4 inches.
Property from the Collection of Maker's Mark
Distillery, Loretto, Kentucky

\$2,000-\$4,000



115



116

116

Glenn Grohe
(AMERICAN, 1912-1956)

Marking the Barrels

oil on canvas
signed Grohe (lower right)
23 x 32 inches.
Property from the Collection of Maker's Mark
Distillery, Loretto, Kentucky

\$400-\$600

117

Paul Sample
(AMERICAN, 1896-1974)

*Rolling Barrels
into the Rackhouse, 1945*

oil on canvas
signed Paul Sample and dated (lower right)
37 x 34 inches.
Property from the Collection of Maker's Mark
Distillery, Loretto, Kentucky

\$4,000-\$6,000



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GLOSSARY OF TERMS

ADRIAEN JANSZ VAN OSTADE
This work, in our best opinion, is by the named artist.
ATTRIBUTED TO ADRIAEN JANSZ VAN OSTADE
To our best judgment, this work is likely to be by the artist, but with less certainty as in the aforementioned category.
STUDIO OF ADRIAEN JANSZ VAN OSTADE
To our best judgment, this unsigned work may or may not have been created under the direction of the artist.
CIRCLE OF ADRIAEN JANSZ VAN OSTADE
To our best judgment, a work by an unknown but distinctive hand linked or associated with the artist but not definitively his pupil.
STYLE OF . . .
FOLLOWER OF ADRIAEN JANSZ VAN OSTADE
To our best judgment, a work by a painter emulating the artist’s style, contemporary or nearly contemporary to the named artist.
MANNER OF ADRIAEN JANSZ VAN OSTADE
To our best judgment, a work in the style of the artistand of a later period.
AFTER ADRIAEN JANSZ VAN OSTADE
To our best judgment, a copy of a known work of the artist.
The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.
The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.
Dimensions are given height before width.



THOMAS HART BENTON (AMERICAN, 1889-1975)
WHISKEY GOING INTO THE RACKHOUSE TO AGE
OR WHISKEY BARRELS, 1945
TO BE OFFERED IN OUR
AMERICAN AND EUROPEAN ART AUCTION
ON OCTOBER 17.

UPCOMING AUCTION SCHEDULE

694 | POST WAR AND CONTEMPORARY ART
SEPTEMBER 26 | CHICAGO

695 | PRINTS AND MULTIPLES
SEPTEMBER 26 | CHICAGO

692 | ASIAN WORKS OF ART
SEPTEMBER 30 | ONLINE ONLY

**722 | THE VIRTUOSO COLLECTION:
OPERA MEMORABILIA FROM A PRIVATE COLLECTION
SOLD TO BENEFIT THE LYRIC OPERA OF CHICAGO**
OCTOBER 1 | ONLINE ONLY

**722 | MODEL RAILROADS AND RAILROADIANA
FROM A PRIVATE COLLECTION**
OCTOBER 3 | CHICAGO

678 | FINE TIMEPIECES
OCTOBER 4 | CHICAGO

704 | PALM BEACH COLLECTIONS
OCTOBER 8 | ONLINE ONLY

719 | ST. LOUIS COLLECTIONS
OCTOBER 10 | ST. LOUIS

700 | FINE FURNITURE, DECORATIVE ARTS AND SILVER
OCTOBER 15 | CHICAGO

701 | FINE FURNITURE, DECORATIVE ARTS AND SILVER
OCTOBER 16 | ONLINE ONLY

693 | AMERICAN AND EUROPEAN ART
OCTOBER 17 | CHICAGO

714 | LIBRARY OF A MIDWESTERN COLLECTOR
NOVEMBER 5 | CHICAGO

**697 | FINE BOOKS AND MANUSCRIPTS,
INCLUDING AMERICANA**
NOVEMBER 6 | CHICAGO

715 | ARTS OF THE AMERICAN WEST
NOVEMBER 7 | DENVER

716 | ARTS OF THE AMERICAN WEST
NOVEMBER 8 | ONLINE ONLY

713 | MODERN DESIGN
NOVEMBER 12 | CHICAGO

717 | INTERIORS
NOVEMBER 13 | ONLINE ONLY

721 | ESSENTIAL JEWELRY
NOVEMBER 15 | ONLINE ONLY

726 | FINE ART WINTER SELECTIONS
NOVEMBER 19 | ONLINE ONLY

702 | Goeffrey Beene Couture
NOVEMBER 20 | CHICAGO

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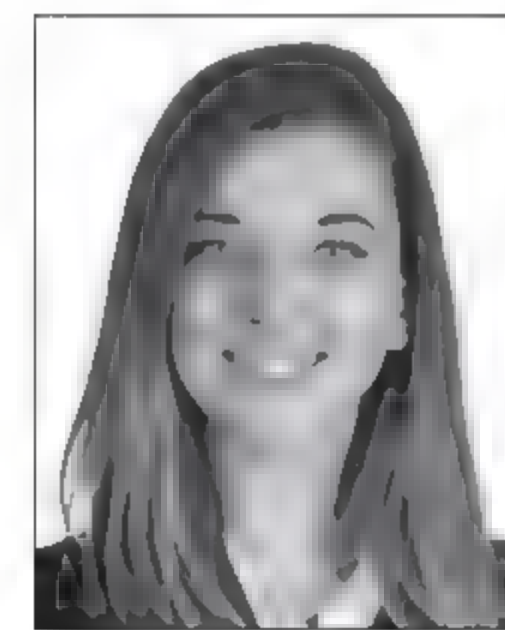
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GUIDE FOR PROSPECTIVE SELLERS

Evaluation of Property

If you have property you wish to sell, please call our Consignment Department at 312.280.1212 to arrange for a consultation. At that time, you may make an appointment to bring your property or photographs, along with any other pertinent information, to Hindman LLC and we will be happy to provide you with complimentary estimates and advice. If you have a large collection, an appointment may be made to evaluate the property on-site. Fees for on-site visits may vary.

Standard Commission Rates

Our standard rate of commission is equal to ten percent (10%) of the hammer price on each lot sold for \$5,001 or more; and twenty percent (20%) of the hammer price on each lot sold for less than \$5,001, with a minimum commission of \$25 per lot sold. If your property fails to reach the reserve price agreed upon between you and Hindman LLC, you may be obligated to pay a reduced commission rate of five percent (5%) of the reserve price.

Shipping Arrangements

Hindman LLC can advise you as to how to have your property delivered to our galleries. Packing, shipping and insurance are payable by the seller. In certain instances, packing and shipping costs may be paid by Hindman LLC and deducted from the proceeds of the sale. We may recommend packers and shippers, but we are not responsible for their acts or omissions.

Appraisals

Appraisals can be arranged for insurance, donation, estate tax, family division or other purposes. Appraisal fees vary according to circumstances. Please contact our Estates and Appraisals Department at 312.280.1212 for further information.

GUIDE FOR PROSPECTIVE BUYERS

Conditions of Sale

Hindman LLC encourages all prospective buyers to read the Conditions of Sale printed in this catalogue.

Exhibitions

Hindman LLC recommends that all prospective buyers attend the pre-sale exhibition prior to the auction. Staff members are available at our pre-sale exhibitions to advise prospective buyers on particular objects or on any aspect of the bidding process.

Estimates

Hindman LLC provides catalogue descriptions and pre-auction estimates for each lot included in the sale. These estimates are a guide for prospective bidders. They are not definitive. All pre-sale estimates are subject to revision.

Condition Reports

We are happy to provide a condition report for lots with a low estimate of \$300 and above. Nevertheless, intending buyers are reminded that condition reports are statements of our opinion only, and that each lot is sold “AS IS,” per our Conditions of Sale, as outlined in the back of this catalogue. All lots should be viewed personally by prospective buyers or their agents to evaluate the condition of the property offered for sale due to the highly subjective nature of condition reports.

Bidding at Auction

The highest bidder acknowledged by the auctioneer will be the purchaser. In addition to the hammer price, the buyer agrees to pay Hindman LLC a buyer’s premium as well as any applicable taxes.

Bidding generally opens at half the low estimate and advances in the following order, although the auctioneer may vary the bidding increments during the course of the auction.

The normal bidding increments are:

\$0 - \$200	\$10
\$200 - \$500	\$25
\$500 - \$1,000	\$50
\$1,000 - \$2,000	\$100
\$2,000 - \$5,000	\$200
\$5,000 - \$10,000	\$500
\$10,000 - \$20,000	\$1,000
\$20,000 - \$50,000	\$2,000
\$50,000 - \$100,000	\$5,000
\$100,000 - \$200,000	\$10,000
Over > \$200,000	Auctioneer's Discretion

In-House Bidding

Live bidding at Hindman LLC is by paddle only. Please register for a paddle at the entrance of the sales room. If you are the successful bidder, your paddle number and the hammer price will be announced by the auctioneer.

Online Bidding

Hindman LLC allows absentee and live bidding through our website at www.lesliehindman.com as well as absentee and live bidding through third party online bidding providers which vary by sale. For more information regarding online bidding please visit our website at hindmanauctions.com.

Absentee Bidding

If you are unable to attend an auction, you may use the absentee bid form provided at the back of this catalogue. Hindman LLC will exercise written order bids and telephone bids at no additional charge. Lots will always be sold as inexpensively as is allowed other bids and reserves as are on our books or bids executed in competition from the audience.

Tax Exempt Notice

Lots marked with an asterisk (*) are tax exempt as permitted by law.

DRIVING DIRECTIONS/PARKING

From the WEST:

Take I-290 east. Take the Paulina Street/Ashland Boulevard exit 28B. Stay straight to go onto West Congress Parkway. Turn left onto South Paulina Street. Take a slight right onto West Ogden Avenue. Turn right onto West Lake Street. Building will be on the left side at 1338 West Lake Street.

From the NORTH/NORTHWEST:

Take I-90/I-94 east toward Chicago. Take the Ogden Avenue exit 50A. Stay straight to go onto North Racine Avenue. Turn right onto West Lake Street. Building will be on the right side at 1338 West Lake Street.

From the SOUTHWEST:

Take I-55 north. Exit 292A I-90/I-94 W Wisconsin
Follow I-90/I-94 W Wisconsin to the Lake Street exit 51A. Turn left onto West Lake Street. Building will be on the right side at 1338 West Lake Street.

From the SOUTH/SOUTHEAST:

Take I-90/I-94 west
Follow I-90/I-94 W via the exit on the left toward Chicago Loop. Take the Lake Street exit 51A and turn left onto West Lake Street. Building will be on the right side at 1338 West Lake Street.

CONDITIONS OF SALE

HINDMAN LLC AS AGENT

The lots listed in this catalogue will be offered by Hindman LLC as owner or as agent for consignor(s) subject to the following terms and conditions. **By bidding at auction you agree to be bound by these Conditions of Sale.**

BEFORE THE SALE

Prospective buyers are strongly advised to personally examine any property in which they are interested before the auction takes place. Condition reports are usually available on request, on lots with a low estimate of \$300 and above. All lots are sold "AS IS" and without recourse and neither Hindman LLC nor its consignor(s) makes any warranties or representations, express or implied with respect to such lots. Neither Hindman LLC nor its consignor(s) makes any express or implied warranty or representation of any kind or nature with respect to merchantability, fitness for purpose, correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, material, genuineness, attribution, provenance, period, culture, source, origin, exhibitions, literature or historical significance of any lot sold. The absence of any reference to the condition of a lot does not imply that the lot is in perfect condition or completely free from wear and tear, imperfections or the effects of aging. No statement, whether written or oral, and whether made in the catalogue, or in supplements to the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, the remarks of an auctioneer, or otherwise, shall be deemed to create any warranty, representation or assumption of liability. Hindman LLC and its consignor(s) make no warranty or representation, express or implied, that the purchaser will acquire any copyright or reproduction rights to any lot sold. Hindman LLC expressly reserves the right to reproduce any image of the lots sold in the catalogue.

AT THE SALE

Refusal of Admission

Hindman LLC has the right, at our complete discretion, to refuse admission to the premises or participation in any auction and to reject any bid.

Registration before Bidding

A prospective buyer must complete and sign a registration form and provide identification before bidding. We may require bank or other financial references.

Bidding as Principal

When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium, all applicable taxes and all other applicable charges, unless it has been explicitly agreed upon in writing with Hindman LLC before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Hindman LLC, and that Hindman LLC will only look to the principal for payment.

Absentee Bids

We will use reasonable efforts to carry out written bids given to us at least 24 hours prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone. Bids must be placed in U.S. dollars. If we receive written bids on a particular lot for identical amounts, and these are the highest bids on the lot at the auction, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and we do not accept liability for failing to execute a written bid or for errors and omissions in connection with the written bid.

Telephone Bids

On lots with a low estimate of \$300 and above and if a prospective buyer makes arrangements with us prior to the commencement of the sale we will use reasonable efforts to contact them to enable them to participate in the bidding by telephone and we do not accept liability for failure to do so or for errors and omissions in connection with telephone bidding. These telephone bids may be recorded at the discretion of Hindman LLC.

Online Bids

We will use reasonable efforts to carry out online bids and do not accept liability for equipment failure, inability to access the Internet or software malfunctions related to the execution of online bids.

Reserves

Some lots in the sale are subject to a reserve which is the confidential minimum price below which such lot will not be sold. The reserve will not exceed the low estimate of the lot. Reserves are agreed upon with consignors or, in the absence thereof, the absolute discretion of Hindman LLC. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders. With respect to lots that are offered without reserve, unless there are already competing bids, the auctioneer, in his or her discretion, will generally open the bidding at half of the low estimate for the lot. In the absence of a bid at that level, the auctioneer may proceed backwards at his or her discretion until a bid is recognized, and then continue up from that amount.

Auctioneer's Discretion

The auctioneer has the right at his or her absolute and sole discretion to refuse any bid, to advance the bidding in such a manner as he or she may decide, to withdraw any lot, and in the case of error or dispute, and whether during or after the sale, to determine the successful bidder, to continue the bidding, to cancel the sale or to reoffer and resell the item in dispute. If any dispute arises after the sale, our sale record is conclusive.

Successful Bid

The highest bidder acknowledged by the auctioneer will be the purchaser. In the case of a tie bid, the winning bidder will be determined by the auctioneer at his or her sole discretion. In the event of a dispute between bidders, the auctioneer has final discretion to determine the successful bidder or to reoffer the lot in dispute. If any dispute arises after the sale, the Hindman LLC sale record shall be conclusive. Title passes upon the fall of the auctioneer's hammer to the highest acknowledged bidder subject to the Conditions of Sale set forth herein, and the bidder assumes full risk and responsibility.

AFTER THE SALE

Buyer's Premium

In addition to the hammer price, the buyer agrees to pay Hindman LLC a buyer's premium and the applicable sales tax added to the final total. The buyer's premium for all purchases except via live online bidding is twenty-five (25%) of the hammer price up to and including \$250,000; twenty percent (20%) of any amount in excess of \$250,000 up to and including \$3,000,000; and twelve percent (12%) of any amount in excess of \$3,000,000.

Third-Party Platform Fee

If the buyer bids through a third-party platform the buyer agrees to pay a surcharge to Hindman LLC equal to the fee levied by the third-party platform. The third-party platform fee is in addition to the buyer's premium.

Payment

The buyer must pay the entire amount due (including the hammer price, buyer's premium, all applicable taxes and other charges) no later than 5 p.m. on the seventh (7) business day following the sale. Payment in U.S. dollars may be made with cash; bank check or cashier's check drawn on a U.S. bank; money order; or wire transfer unless other arrangements are made with Hindman LLC. Hindman LLC reserves the right to hold merchandise purchased by personal check until the check has cleared the bank. The purchaser agrees to pay Hindman LLC a handling charge of \$50 for any check dishonored by the drawee.

Tax Exempt Notice

Lots marked with an asterisk (*) are tax exempt as permitted by law.

Collecting Purchases

Once Hindman LLC has received all funds due to us, the buyer shall collect purchased lots within seven (7) business days from the date of the sale.

Packing and Shipping

If your bid is successful, we can provide you with a list of shippers. We will not be responsible for the acts or omissions of carriers or packers whether or not recommended by us. Property will not be released to the shipper without the buyer's written consent and until payment has been made in full. Packing and handling of purchased lots by us is at the entire risk of the purchaser, and Hindman LLC will have no liability of any loss or damage to such items.

Non Payment

If we do not receive payment in full, in good cleared funds, within seven (7) business days following the sale, we are entitled in our absolute discretion to exercise one or more of the following measures, in addition to any additional actions available to us by law:

a.) to impose a late charge of one and a half percent (1.5%) per thirty (30) days of the total purchase price

b.) to hold the defaulting buyer liable for the total amount due and to begin legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law

c.) to cancel the sale

d.) to resell the property publicly or privately with such terms as we find appropriate, to resell the property at public auction without reserve, and with the purchaser liable for any deficiency, cost, including handling charges, the expenses of both sales, our commission on both sales at our regular rate, all other charges due hereunder and incidental damages. In addition, a defaulting purchaser will be deemed to have granted us a security interest in, and we may retain as collateral security for such purchaser's obligations to us, any property in our possession owned by such purchaser. At our option, payment will not be deemed to have been made in full until we have collected funds represented by checks, or in the case of bank or cashier's checks, we have confirmed their authenticity.

e.) to offset against any amount owed

f.) to not allow any bids at any upcoming auction by or on behalf of the buyer

g.) to take other action as we find necessary or appropriate

Failure to Collect Purchases

If property is not picked up within seven (7) business days following the sale, whether or not payment has been made, Hindman LLC reserves the right to charge \$5 per lot per day or to deliver said property to a public warehouse for storage at the purchaser's expense. Hindman LLC shall have no liability for any damage to property left on its premises for more than seven (7) business days following the sale. In addition, we reserve the right to impose a late charge of one and a half percent (1.5%) per month of the total purchase price if payment is not made in accordance with the conditions set forth herein. For property that is not picked up after thirty (30) calendar days, an additional administration fee of \$75 will be charged. Property which is paid for but left on our premises for any reason in excess of sixty (60) calendar days is subject to sale by us with the balance of any funds recovered in excess of storage charges and any other fees being remitted to you.

LIABILITY**Condition Reports**

Hindman LLC is not responsible for the correctness of any statement of any kind concerning any lot, whether written or oral, nor for any other errors or omissions in description or for any faults or defects in any lot. Neither the seller, ourselves, our officers, employees or agents, give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, completeness, authorship, authenticity, rarity, importance, medium, provenance, exhibition history, literature or historical relevance. Except as required by local law any warranty of any kind whatsoever is excluded by this paragraph. Items under \$1,000 are collated upon request.

Purchased Lots

If for any reason a purchased lot cannot be delivered in the same condition as at the time of sale, or should any purchased lot be stolen, mis-delivered or lost prior to delivery, Hindman LLC shall not be liable for any amount in excess of that paid by the purchaser.

Legal Ramifications

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the laws of the jurisdiction in Illinois. If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

Discretion

Any and all of the conditions may be waived or modified in the sole discretion of Hindman LLC.

07/19

UPCOMING AUCTIONS

SALE 694

POST WAR AND CONTEMPORARY ART

Thursday September 26 | 10AM CT
Chicago | Live + Online

SALE 695

PRINTS AND MULTIPLES

Thursday September 26 | 2PM CT
Chicago | Live + Online

INQUIRIES

hindmanauctions.com
1338 West Lake Street
Chicago, Illinois 60607
312.280.1212

IMAGES TOP TO BOTTOM

Sale 694 | Lot 115

Karl Wirsum, (American, b. 1939)
Doggerel III, 1967, acrylic on canvas
Estimate: \$50,000 – \$70,000

Sale 694 | Lot 41

Alexander Calder, (American, 1898-1976)
On the Red Sky, 1965, gouache and ink on paper
Estimate: \$50,000 – \$70,000

Sale 695 | Lot 56

Willem de Kooning, (Dutch/American, 1904-1997)
Quatre Lithographies, 1986 (detail)
Estimate: \$80,000 – \$120,000

Sale 695 | Lot 52

Helen Frankenthaler, (American, 1928-2011)
Tales of Genji I, 1998
Estimate: \$30,000 – \$50,000



BID FORM

FX 312.280.1211
EM BID@HINDMANAUCTIONS.COM

Online registration/bid requests must be received at least 24 hours before the auction begins. Hindman LLC will confirm all bids received by fax or by return email. Phone bids will not be accepted on lots with a low estimate below \$300. Hindman LLC allows absentee and telephone bidding registration through our website at www.hindmanauctions.com

NAME		SALE No./NAME	
		693 - Am + Euro Art	
BUSINESS NAME			
BILLING ADDRESS			
CITY		STATE	COUNTRY/ZIP
CONTACT NAME			
PRIMARY PHONE		SECONDARY PHONE	
EMAIL		FAX	

I authorize Hindman LLC to bid on my behalf up to the amount stated below. By bidding at auction you agree to be bound to the Conditions of Sale as stated in the sale catalogue and on our website.

SIGNATURE	DATE
(FOR HINDMAN LCC)	DATE

First time bidders please provide a valid credit card and one of the following:
Passport/Driver's License/National Identity Card

LOT No.	LOT DESCRIPTION	ABSENTEE BID USD(\$) LIMIT EXCL. BUYER'S PREMIUM	PHONE BID PLEASE CHECK	BACK-UP BID FOR TELEPHONE BIDDERS ONLY

How did you hear about Hindman?

Bidding generally opens at half the low estimate and advances in the following order, although the auctioneer may vary the bidding increments during the course of the auction.

The normal bidding increments are:

\$0 – 200	\$10
\$200 – 500	\$25
\$500 – 1,000	\$50
\$1,000 – 2,000	\$100
\$2,000 – 5,000	\$200
\$5,000 – 10,000	\$500
\$10,000 – 20,000	\$1,000
\$20,000 – 50,000	\$2,000
\$50,000 – 100,000	\$5,000
\$100,000 – 200,000	\$10,000
\$200,000+	AUCTIONEER'S DISCRETION

For absentee bids, indicate your limit for each lot. Your bids will be executed at the lowest prices allowed by reserves and competing bids. If we receive more than one bid of the same value, the first one received will take precedence.

A per lot buyer's premium is added to the final hammer price as per the following:

\$0 – 250,000	25%
\$250,001 – 3,000,000	20%
\$3,000,001 +	12%

Hindman LLC is not responsible for failure or other inadvertent errors relating to the execution of your bids.

1338 WEST LAKE STREET
CHICAGO, ILLINOIS 60607
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